

THE MUSICAL TIMES

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MUSIC IN THIS NUMBER.
WHO SHALL BE FLEETEST?
(REBEKAH.)
Composed by JOSEPH BARNBY.

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ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria,"

Scene II.—May-day Festivities.—The Trysting Tree. Baccharalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarfett. Instrumental, An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett. Recit., Bass, "My son, thou'doomed." Aria, Baritone, "Misere Domine." Dead March.

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J. A. GAISFORD.

From EUSTACE HINTON JONES, Esq.

Springfield Villa, Freemantle, Southampton, March 7th, 1870.

Dear Sirs.—

Thanks for the instruction for raising key-frame, by the help of which I had no difficulty in getting at the reeds.

My Eight Stop Cabinet Organ in Resonant Case (No. 46), and with Vox Humana, gives me more pleasure than I can express. The quality of tone is exquisite. How such purity of tone can be got out of reeds, is a perfect marvel. It is comparable to nothing but the effect of a large and powerful pipe organ heard at some distance. Indeed, in capacity for delicate effects of light and shade, from full power down to the softest whisper which the ear can hardly catch, but listens for attently because it is so precious, it has advantages which even a pipe organ has not. To compare it to a Harmonium, is to compare an Amati Violin to a Hurdy Gurdy. I tried one of Debain's very best concert Harmoniums after it on Friday, and it jarred all my nerves with its buzz. The tone of the Mason and Hamlin Organ, spoils the ear for anything less pure than itself.

There is all the difference between putting a reed on a piece of board and expecting to get tone out of it, (as other makers do), and Mason and Hamlin's plan of fixing a *voiced* reed in a chamber over a resonant sounding box. It is the same difference as between stretching a violin string on a bit of stick, and straining one over the resonant body of a violin.

It has not one single defect common to the best of Harmoniums. The bass does not overpower the treble. There is perfect equality in all the tones. The rapidity of touch (without the miserable expedient of Percussion action) is superior to a pipe organ, being so

much lighter even when coupled—and is almost up to a Broadwood piano. It is splendid as an accompaniment for singing, and I regard as a conclusive proof of its merit, the fact that *even at full power it does not drown a single voice*—the tone is so true. Nobody ever yet heard a powerful harmonium that was not overpowering.

I have exercised my organ at all sorts and styles of music, from the Requiem Mass, down to polkas and Irish jigs. It will do almost any mortal thing between these two extremes. I can't find a fault with it anywhere.

The Vox Humana is a very beautiful addition to the instrument. I am delighted to find it is no trickish effect like the Tremolo and Vox Celeste of which one soon gets tired, but imparts a very rich and sympathetic modulation to the stop with which it is used, such as the violin string derives from the bow. Besides this, it adds unmistakably to the brilliancy of the organ.

The Resonant Case is a capital addition—it makes the whole instrument ring again after a chord. I was certainly afraid that an organ of such capacity would be too much for my small room, which is only twelve feet square. But it is not—and this not on account of any deficiency of power in the organ, but because of its exquisite quality of tone—for the same reason, in other words, that it does not drown voices.

The imitations of instruments are remarkably good—but I must say in the case of the piccolo and flute, it is a libel on the organ to compare these two effects to the notes of either piccolo or flute. Your piccolo is so lovely—and the flute is—Well; Orpheus had a good flute, and drew his wife out of Hades with its tones—but I'm inclined to think he might have even drawn her out of the other place to listen to Mason and Hamlin's.

You are heartily welcome to print this note. I am sure any lover of music will be grateful to any one who recommends them a Mason and Hamlin Organ.

Please send me some more catalogues. I've given all mine away.—Yours truly,

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THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1, 1870.

A FEW WORDS TO OUR CORRESPONDENTS.

BY HENRY C. LUNN.

It is seldom that we can get an opportunity of addressing our correspondents, save in the short space which we set apart for their especial benefit every month; and although we there attempt the difficult task of noticing all whom we believe entitled to such attention, we are perfectly aware that not only many whom we pass over imagine themselves unduly slighted, but that those whom we do answer are often dissatisfied with the extremely laconic nature of the reply. With all these we can fully sympathise, for we perfectly recollect that a friend of ours, having duly weighed the wording of a question, in which he was much interested, sent it, in a flutter of excitement, to a weekly journal, and in the next number had the satisfaction of receiving the simple but decisive reply, "J. W. is a fool." Now, although we flatter ourselves that our answers, even if sometimes as brief as this, are never as personal, there can be no question that the patience of editors is often severely taxed; and if a little undue irascibility should sometimes be thereby produced, correspondents have only themselves to blame for it. Few persons are aware how a periodical is besieged by books, pamphlets, papers and questions, of which no possible notice can be taken, from the fact of their having nothing whatever to do with the object which the journal professes; and when to these we add the immense number of enquiries constantly addressed to it which, although from their nature having a legitimate claim to a reply, are too trivial to demand attention, we need scarcely say that we have no easy task pressed upon us. From motives of benevolence we often insert short paragraphs which, having a direct bearing upon some particular communication which we have received, may we hope warn off others from making similar depredations upon our time—just as considerate land-owners would rather put up a board to frighten trespassers, than set a trap to catch them when they come—but these we seldom find of any avail: it seems thoroughly understood that a man has as much right to intrude upon your time as upon your grounds; and no doubt our friend "J. W." who was told that he was a fool, was the one victim caught and made an example of, after many others had escaped with impunity. On carefully considering the matter, therefore, we have resolved to devote an entire article to our correspondents; and in order that they may fully appreciate our difficulties, we shall endeavour to place before them, in something like classified order, the nature of the various kinds of communications which come to hand, and of course which we are expected to attend to.

In the first place, we may mention that we are apprised of a very ingenious fire-escape, which it is said has been so successfully tested that a fire in a house, supposing the owner to be insured,—which we are happy to say we are—could only be regarded as a little pleasurable excitement. This, of course, we shall carefully bear in mind, and have taken down the address of the manufacturer; but, failing to see under what head it can be noticed in our

journal, we cannot of course give it that publicity which its merits may probably entitle it to. Then we have a paragraph sent to us announcing a certain cure for the bite of a snake. As this is distinctly marked in the journal which contains it, and the paper addressed to our office, there can be little doubt that musical men are supposed to be more liable to be bitten by snakes than other persons. We have tried to consider how this can be; but although many months have elapsed since we received the paragraph, we have as yet found no clue to the mystery. To take a practical view of it, does it mean that professors of music are necessarily travellers, and are therefore constantly exposed to travellers' dangers? We know that, some time ago, M. Jullien advertised that he would take the whole of his orchestral company throughout "Europe, America, Australia, the Colonies, and civilised towns of Asia and Africa," and certainly to these adventurers the recipe sent to us might have proved of the utmost service: but this project was abandoned, and we do not hear that any equally enterprising *impresario* is now about to embark in such a hazardous undertaking. To consider the subject allegorically, can it be that there is hidden satire in the paragraph? Are the snakes men, and are the bites words? Will the recipe enable artists to extract the venom from a critique? We will pursue the subject no further.

Passing over the various methods submitted to us for insuring our lives—a very important matter, by the way, for musical men to consider—we must dwell for a short time upon the numerous poems sent to us, and also mention some other works which bear to a certain extent upon the art to which we are devoted. Amongst the volumes of verse which we have received, few indeed would call for any especial praise, even were it within our province to criticise them; but we have no doubt that their authors confidently relied upon their receiving attention, because in most cases there was something in them which connected them with music. Before reading the works through, this link between the two arts was difficult to be discovered, and often, even then, it was somewhat obscure. For instance, in one didactic poem we were told that in early life the heroine had devoted herself to the study of music, and in another that the hero had enthusiastic aspirations towards the "divine science," which only appeared to obscure his perception of the beauties of every composition that had been written, and to make him yearn after the beauties of those which had not. Then we have received two selections of "Æsop's Fables; metricaly translated from the Greek original and modernised: intended for use in schools, recitations, &c." These appear in some manner mixed up with the cause of Temperance; and whenever an opportunity can be got, our old friend the "Gingeret" (some songs in praise of which it may be remembered we quoted a short time ago) is again brought forward and its virtues poetically extolled: indeed, curiously enough, the name of this delicious beverage is even lugged into the Fables, and Æsop thus made to praise a compound of which we fear he was lamentably ignorant. We regret that we have not space to extract some of these metrical translations of the Fables in their complete state, but we think it but fair that our readers should know what kind of verse these Temperance advocates have provided for "use in Schools." Our first quotation is from the commencement of "The Swine and the Dog."

"A sow and a dog vied in reproaches;
The swine swore by Venus she'd rend the dog;
The dog again replied, and sharp avouches,
You swear by Venus! she don't like your prog."

Our second extract is the beginning of the Fable called "The Widow and her Maids."

"A widow-woman had some chafing done
By female servants, whom she early called,
At cock-crowing time, when they desir'd it none,
But had much rather she had not so bawl'd."

And this is the manner in which an old proverb is versified:

"To th' well-known adage do not say 'tush, tush,'
A bird in the hand is worth two in the bush."

It would be difficult to say how this work is supposed to be connected with music, except that, as one of the volumes concludes with "The Christian Pilgrim's Gingeret Hymn," adapted to the tune of the Spanish Chant, some lingering notion may exist in the mind of the author that it is eminently suited for insertion in the *Musical Times* as a temperance hymn for the jovial season of Christmas. If so, we beg to decline it, with thanks; for, much as the proprietors of a journal must desire that their subscribers should remain in good health, we doubt whether they could be induced to banish wine from their tables, and welcome King Christmas with a sparkling bowl of Gingeret. With respect to the number of pamphlets which have been sent explaining certain improvements in the mechanism of instruments, long specifications of organs—each of which would occupy an entire page—and other books having some more decisive claim upon our attention, we can only say that it is quite impossible in our limited space to do more than select those which have a general interest, and even upon these we can only bestow a brief paragraph.

But we now come to those correspondents who really do write to us upon subjects which they confidently believe that we have a right to reply to; and that we may not be accused of want of courtesy in passing over such communications, let us give our readers some idea of what they are. In one of these we are asked if we will kindly ascertain the exact height of Mr. Sims Reeves; in another if we will enquire how many times this celebrated vocalist has sung a certain ballad; and in a third if we will say where the best music-paper is to be procured. Now, supposing these to be genuine questions, can it be imagined that the editor of a musical journal will attend to them? Are we to leave our office, put a piece of tape in our pocket, go down to Mr. Sims Reeves's residence and measure him? Shall we be expected to ask him if he will kindly search the programmes of every concert that he has appeared at, and carefully note down the number of times that he has sung the ballad in question? Is it desired that we shall get specimens of music-paper from the various shops in London, and test them all, to see which is the best? If these are genuine communications, the writers of them can be very little acquainted with the duties of an editor; and if they are jokes, we can only say that they are very bad ones. In either case the authors of them can scarcely be astonished at receiving no reply—besides we are told that our answers to the first two questions are to decide a bet, and we do not wish to encourage betting-men. But these are only a few of the tasks which our correspondents would set us. We are requested, for instance, to find out in what musical compositions certain given subjects are to be found; whether it is bad for singers to smoke; whether an

organist is justified in retaining the key of his instrument and refusing to let anybody play but himself; whether a poor music-lover, who has saved a little money, had better buy a harmonium or a pianoforte; how a vocalist who can "get out" G, had better proceed to "get out" A; and we have also lately been asked what equivalent a person would be likely to receive for a stock of old music, a question which should evidently have been addressed to that useful little publication, *The Exchange and Mart*, where we find that a lady would be glad to accept a volume of Beethoven's Sonatas in exchange for a real Persian cat.

But the correspondents who perhaps give us the most trouble are those who send notices of concerts and musical events, written so illegibly that we are compelled to guess at half the contents of their letters. On the supposition, we presume, that the power of writing, like that of language, was bestowed upon us for the purpose of disguising our thoughts, they have recourse to all sorts of methods of accomplishing this object: some writing is simply a series of sharp points, the slightest attempt at a letter evidently being studiously avoided; others more resemble the copy-book style, adorned with flourishes above and below the words, so that it is impossible to find out where the letters end and the ornaments begin. Then we have sometimes to encounter what may be described as the "defiant" style; in this (generally written upon an enormous sheet of paper) the letters stand bolt upright, are very large, and although perfectly illegible, seem to challenge you to read them wrongly at your peril. Many other handwritings come before us, the peculiarities of which we have not space to describe, but whatever may be their several characteristics, the owners of them unite in one common object—the necessity of concealing what they write about. It might reasonably be considered that if we do the best we can to read these epistles, the authors of them would, as a rule, be satisfied; but this is rarely the case: Brown, who conducts a concert in the country, "with his usual ability," is not content to see his name printed "Brune" (although on referring to his letter, we see no particular reason why we should not have called him "Bones") and forthwith therefore comes an indignant letter of remonstrance, hoping that we will do him the justice of rectifying the error, and be "more careful for the future." Of course we can take no notice of these admonitions (and we have no doubt that many of those who have written to us upon this subject fancy themselves very much ill-used in consequence), but they must remember that the remedy rests with them. If we took no more pains to read the names sent to us than our correspondents do to write them, very few would be printed correctly; and, although we may require, therefore, a little more care on the part of those who send up reports of musical performances, we are only stipulating for a compact which shall be equally fair to each party.

The mass of letters accompanying music sent to us for review would scarcely be credited; and curious, indeed, it is to see how firm a reliance young composers, as a rule, have upon their own powers. In some cases, certainly, an unassuming aspirant for musical fame modestly sends up his work, and trusts that we will kindly notice it in our "valuable periodical;" but the majority of them boldly tell us what somebody else has said of the composition, as

a sort of tacit threat that if we do not speak as well of it, something very dreadful will happen to us. Sometimes an author tells us what he himself thinks of his work—("This little pianoforte piece," says one, "is exceedingly pretty, and *very original*") but these are rather exceptions, as composers generally prefer to give us the opinions of others. When pieces are not reviewed within a reasonable time after they have been sent, a letter is often written, requesting that we will give a very sufficient reason for the delay, and enclosing a stamp for the reply. Occasionally we are forgiven our neglect of a work, on condition that we will notice a new one; as on a recent occasion, where a composer regrets very much that we have passed over his Waltz, but trusts that we will review his Polka "in the next number." To all these importunate correspondents we can only say that we perform our duties conscientiously: that in spite of the immense quantity of music sent, nothing is thrown aside without due consideration, and that those composers who submit works to us for review, and imagine that by so doing they are entitled to an expression of opinion upon them, put themselves in the same position that a performer at a public concert would do if, after his execution of a piece, he were to insist upon every member of the audience giving audible signs of approval or dissent.

We are afraid that it would be useless to say to those persons who favour us with written accounts of musical performances that we should infinitely prefer a statement of what occurred to an elaborate criticism, and therefore we merely express a hope that they will keep their feelings under as much as possible, and more particularly that they will not try to know too much. Let us set one or two of our learned correspondents right by informing them that the song which was mentioned as being sung with much applause is a Suabian melody, and was not composed by "Swabian"; that Mozart did not write *Il Barbiere di Siviglia*, and that "In questa tomba," although by Beethoven, is not in the Opera of *Fidelio*.

It has lately, we find, become very much the custom for vocalists to puff themselves in the advertisement columns of newspapers, by stating the dates and places of their engagements to sing certain songs; and we presume that they are desirous of using the *Musical Times* as a vehicle for recording their success; for we now receive little packets, either from the artists themselves or their relatives and friends, containing short accounts of the concerts at which they sang, and long accounts of their singing. Let us at once say that in the portion of our journal devoted to country news, we desire not so much to chronicle opinions upon events as the events themselves; and that, however interesting the progress of a vocalist may be to himself, the progress of the art is of infinitely more importance to our readers. We beg, therefore, to announce that we shall in future decline to insert any account of a performance, the obvious purpose of which is, under cover of noticing a concert, to advertise a singer.

Before concluding our "few words" we have thanks to give to many correspondents who diligently collect for us interesting records of the healthy advance of music in all parts of the world. From such persons communications will be always welcome; and we may here take the opportunity of saying

that, although from the increased importance of our journal, very large demands are now made upon our columns, we shall be glad at all times to open them to the discussion of any question in which the interests of art alone form the subject. We only desire that all who write to us will remember that "space" is the capital of an editor, and that he is naturally anxious that it should be invested for the greatest advantage of his readers. Although we are fully aware, therefore, that most persons imagine they can manage another man's property much better than himself, it will be seen that we simply wish to claim the right enjoyed by everyone in a free country, of doing what he likes with his own.

ROYAL ITALIAN OPERA.

THE revival of Cherutini's fine Opera, "Medea" with Madlle. Tietjens as the heroine, deserves honourable mention, if only as a proof that the lessees of this establishment desire that the classical minority of the audience shall occasionally have a treat to themselves. Dr. Gunz's *Jason* too, must be praised as a really excellent performance of a most exacting part: and we sincerely hope that, in the present dearth of tenors, so reliable and conscientious an artist will not be lost sight of in future seasons, especially when such works as "Fidelio" and "Medea" are presented. Rossini's "Barbiere" introduced Madame Adelina Patti for the first time this season in the part of *Rosina*, and Signor Mario, after a two years' absence, in that of *Count Almaviva*. How the former sang and acted, and how the latter acted and sang, it is needless to dwell upon: suffice it to say that both artists were received with enthusiasm. Madame Patti has also appeared in "La Sonnambula" and "Marta" the house being on each occasion crammed to the ceiling. In the last-named Opera Signor Uri made a successful *début*, as *Lionello*, giving the whole of the music with much effect, and gaining an enthusiastic encore for "M'appari." Madlle. Pauline Lucea, as *Margherita*, in Gounod's "Faust," and *Leonora*, in "La Favorita," has been received with a cordial welcome; and we may also say that in the latter work Signor Mario sang much of the music of *Ferdinando*, at least with a style, if not with a voice, which no tenor can equal. The production of M. Ambroise Thomas's "Hamlet" has given Signor Cotogniani opportunity of displaying powers, in the principal character, with which few persons had, we believe, credited him; but "Hamlet" is no favourite of ours, and Madlle. Sessi's *Ophelia* did not make us like it any better. Why should this really clever vocalist attempt to be so versatile?

ITALIAN OPERA, DRURY LANE.

MEYERBEER's Opera, "Roberto il Diavolo," has been an extraordinary attraction at this establishment during the past month, the exquisite singing of Madlle. Christine Nilsson, in the part of *Alice*, enabling the majority of the opera frequenters—even those who remember Jenny Lind in the same character—to sit with the utmost enjoyment through a work which, with its many beauties, certainly contains some of its composer's dullest music. As *Margherita* in Gounod's "Faust," Madlle. Nilsson has also created a legitimate effect; and we have no doubt that these two Operas will continue to command the greatest audiences of the season. We must also record the success of Madame Volpini as *Lady Enrichetta* in Flotow's Opera, "Marta," a part admirably suited for her light soprano voice and facile execution. The production of Weber's "Abu Hassan," and Mozart's "L'Oea del Cairo," on the same evening was an event of the utmost interest to real music lovers; although, as might be expected, they attracted but few of the general public, who rather go to hear singers than works. Weber's Operetta could scarcely satisfy those who expected to hear a specimen of its composer's latest style. Founded upon the well-known story

in the "Arabian Nights," the *libretto* gives scope for some excellent hustling music, of which Weber (who was but twenty-four years of age when he composed it) has amply availed himself. Throughout the work the music is wonderfully adapted to the situation, and although we can scarcely imagine that the Opera will become a stock favourite at this establishment, there is no question that the lessee has well earned the thanks of all musicians by producing it. "L'Oca del Cairo," although having all the effect of a perfect composition, was left by Mozart in an unfinished state. Portions of other incomplete Operas, by the same composer, were afterwards added; and the *libretto*, re-written by MM. Victor Wilder and Constantin, is the version which is now used. Much of the music of this work is nearly—we might, indeed, say fully—equal to that in either "Le Nozze" or "Don Giovanni," the *finale*, especially, containing much of the wondrous power shown in these two Operas. Considering the amount of genius which the composer has displayed in the treatment of this simple subject, it seems incredible that such music should have remained so long unknown; but with the full knowledge of the apathy of the public towards what is really good, we doubt whether even this excellent revival will have the effect of permanently placing "L'Oca del Cairo" amongst the established works of its composer. In "Abu Hassan," the principal parts were most efficiently filled by Madame Trebelli-Bettini—who received an unanimous encore for her artistic rendering of the song, "O Fatima"—Madame Monbelli, Madame Corsi, Madlle. Briani, Signori Castelli, Raguér and Trevero. "L'Oca del Cairo" introduced a young singer, Madlle. Pauline Lewitzky, who made so favourable an impression by her thoroughly-trained vocalisation and prepossessing manner as to lead us to hope that she may prove a valuable acquisition to the company. The other characters were assigned to Madame Sinico, Madame Corsi, Signori Gassier, Gardoni, Trevero and Mr. Lyall, all of whom proved their reverence for the composer by singing their very best on the occasion.

CRYSTAL PALACE.

At the opening of the new season at this establishment, a musical performance, under the direction of Sir Michael Costa, was given, which attracted a large audience. The first part of "El jah" was performed with a choral and instrumental force numbering 3,000, a sensational effect which Mendelssohn—who produced his work in the Town-Hall of Birmingham, with the usual Festival Choir—would scarcely perhaps have sufficiently estimated. The principal solo vocalists were Madame Sinico, Madame Trebelli-Bettini, Mr. Vernon Rigby, and Mr. Santley. The second part was a miscellaneous selection. The series of summer concerts, at which the artists from the Italian Opera, Drury Lane, are engaged, have commenced, with every prospect of continued success.

THE ORATORIO CONCERTS.

MENDELSSOHN's Oratorio, *Elijah*, was performed at the seventh of these concerts, on the 27th April, with a success which so excellent a presentation of this popular work must invariably ensure. Unfortunately Mr. Vernon Rigby was prevented from appearing, and his place was supplied, at the last moment, by Mr. Mason, who acquitted himself with much credit, under the circumstances. The other solo parts were efficiently filled by Madame Ruderstorff, Madame Patey, Madame E. Cole, Miss Marion Severn, and Herr Stepan. The choruses were excellently given, some indeed—especially "Thanks be to God," and "He watching over Israel,"—proving more than ever the result of careful training on the part of the conductor, and strict attention on the part of the choir.—Mr. Joseph Barnby's "Sacred Idyl, in two scenes," called *Rebekah*, was produced at the eighth concert, on the 11th ult., before an audience including many of the principal artists now in London. The record of what may be called an audible success with an indiscriminate assembly

of concert-goers can have little interest for the world of art, since it often happens that in the first presentation of a work, the more the outward marks of satisfaction are elicited, the less is the inward comprehension of its merit; and when we say, therefore, that on this occasion the applause was enthusiastic and the encores frequent, we must in justice add that the less demonstrative signs of appreciation of the composition by those most competent to judge were so freely expressed as to leave no doubt that the beauty of the work had secured the good opinion of all. Mr. Barnby's style in this Cantata appears to us utterly distinct from that adopted in his previous compositions. It is true that the simplicity of the *libretto* hardly demanded that breadth of treatment and brilliancy of instrumentation so observable in his Motett, "King all glorious;" but we scarcely expected to hear so pure a flow of genial, and even popular, melody, coloured with an almost luscious richness of harmony; and more especially were we unprepared for that quiet and delicate orchestration which, after all, is the surest test of a composer's real power. Let us at once say that we congratulate Mr. Barnby on his escape from the influence of Gounod, than whom, much as we admire many of his works, we can scarcely imagine a worse model. The hopeful sign that he now breathes more freely is so apparent in *Rebekah* that we are much inclined to regard this work as the real starting-point of a career which only requires that he shall be true to his own nature to become an honourable one to himself, and a beneficial one to the art. The Cantata opens with a short instrumental Introduction, which leads to an Evensong and Chorus, commencing with an unaccompanied choral piece for alto, tenor, and two bass voices, the trebles entering with much brightness on a jubilant theme, to the words, "O praise the Lord," accompanied by the full orchestra. The fugue which follows is based upon a strongly-marked subject, and amply developed, perhaps even too much in the "severe" school for the conclusion of an "Evensong." The bass air, "The daughters of the city come," is a charmingly placid melody, the harmonies to which are so skilfully managed as to enrich, without disturbing, the vocal part. There can be little doubt that the chorus of damsels (with solo) "Who shall be fleetest?" was the great hit of the work with the majority of the audience. The refinement of the melody, the characteristic nature of the accompaniment, and the extreme beauty of the air for the soprano voice, cannot fail wherever it is heard to render this the most popular of all the numbers in the Cantata, a fact which was fully attested by the enthusiastic encore which it received. Much as we admire this very cleverly-constructed piece, however, we infinitely prefer the solo and chorus which concludes the first scene. Here the full strength of the composer is shown; and we cannot but regard the manner in which both the solo and choral parts are treated throughout as masterly in the extreme. In the second scene a tenor song, "The soft southern breeze plays around me," made its way at once to the sympathies of the audience so decisively as to elicit an unanimous encore, which, however, was not responded to. Like many of the compositions of Spohr, in spite of its chromatic harmonies, this song is so purely vocal that it is certain to become a favourite with tenor singers, and will no doubt be frequently heard, even detached from the work in which it originally appeared. With a full knowledge of all the "wedding music" which has latterly become so popular, it is something to have written a really original "Bride's March;" and Mr. Barnby has a right to be proud of the spontaneous encore with which this melodious and cleverly-instrumented piece was greeted. The duet for soprano and tenor, "Oh flow'r of the verdant lea," is excellently written for both voices; and, although somewhat redundant in harmony, the melodies flow with much grace throughout. The feeling of thankful reliance is charmingly expressed in the music of *Rebekah*; and the return of the opening theme, for the tenor (united for the first time with an independent part for the soprano) is a point especially worthy of unqualified praise. The

fugue which concludes the work (after a repetition of the opening choral movement) is bold and scholastic in the highest degree, and amply proves that the composer can cast his thoughts into the fine old solid form of writing when occasion requires. There is much vigour and brilliancy in the treatment of the voices throughout this Finale; and the ascent of the sopranos to the upper B flat has an excellent effect. The principal vocalists, Madame Lemmens-Sherrington, Mr. Vernon Righy, and Mr. Lewis Thomas, exerted themselves to give the utmost effect to the solo music, and it is scarcely necessary to add with unqualified success. No praise can be too great for the manner in which the choir rendered the whole of the choruses: all the members seemed desirous of seizing upon this opportunity of proving the estimation in which, personally as well as artistically, their indefatigable conductor is held, and the result was—especially considering how hard has been the work for the choir at the previous concerts—a marvellously perfect performance. The chorus for female voices, "Who shall be fleetest," was given throughout with extreme delicacy; and both the fugues were sung with remarkable steadiness and precision. Before closing our notice of this work, a good word must be said for the author of the *libretto*, Mr. Arthur Matthiessen, who has performed his somewhat difficult task with much intelligence and poetical feeling. We have left ourselves but small space to speak of the successful performance of Handel's *Alexander's Feast*, which formed the second part of the programme. This work has rarely been given in its entirety in London; and much of the music therefore came upon a large portion of the audience with all the freshness of novelty. The same vocalists who took the principal parts in Mr. Barnby's Cantata also sang the solos in the second work; and we need scarcely say that Madame Lemmens-Sherrington in "He sang Darius" and "Softly sweet in Lydian measure," Mr. Vernon Righy in "War he sung," as well as in all the exacting recitations, and Mr. Lewis Thomas in "Revenge Timotheus cries," were thoroughly efficient and won the most enthusiastic plaudits. All the choruses were sung with that brilliancy and truth of intonation to which Mr. Barnby has now accustomed us at these concerts, "The many rend the skies" being especially noticeable for decision of attack in every department of the choir. Mozart's excellent additional accompaniments were played to perfection by the fine orchestra which forms a distinguishing feature at these performances. The concert was conducted by Mr. Joseph Barnby—who received quite an ovation at the conclusion of his Cantata.

PHILHARMONIC SOCIETY.

The third concert of this Society, on the 25th April commenced with Schumann's fine but unequal Symphony in E flat, which was received with even more warmth than we could have expected from a Philharmonic audience. A feature in the programme was Madame Schumann's truly intellectual reading of Beethoven's Pianoforte Concerto in G, about the merits of which performance we scarcely think that two opinions could exist. If the "Preislied," sung by Dr. Gunz, be really a favourable specimen of Wagner's "Die Meistersinger," we trust that our duty will not compel us to hear the rest of the Opera, for assuredly our pleasure will not prompt us to hazard such an experiment. On the 9th ult. the fourth concert was given, the Prince and Princess of Wales being present. The Symphonies were Haydn's, in D, and Beethoven's ever-welcome "Pastoral." Schumann's Pianoforte Concerto, in A minor, was well played by Madame Auspitz-Kolar, a lady who has already made a name by her performance at the Crystal Palace. The applause was spontaneously enthusiastic between each movement, and she was compelled to return to the platform to receive the renewed congratulations of the audience. Madlle. Ima di Murska was the vocalist, and charmed everybody by her exquisite singing of some Hungarian airs. At the fifth concert, on the 23rd ult., Spohr's Symphony, which

English concert-givers will insist upon calling "The Power of Sound," was performed with excellent effect, Beethoven's Symphony in D being the other great orchestral work. Weber's Pianoforte Concerto in E flat was played by Herr Pauer with much intelligence and facility of execution, and at the conclusion of his performance he was warmly and deservedly applauded. The vocalists were Madlle. Orgeni and Mr. Santley.

At St. James's Hall on the 10th ult., a new Oratorio, called *The Prodigal's Return*, the composition of the Rev. H. F. Limpus (Minor Canon of St. George's Chapel, Windsor) was produced, in aid of the funds of St. Andrew's Convalescent Hospital, Clewer. We would willingly say nothing in disparagement of a work so conscientiously written, and so obviously composed by an accomplished musician; but although performed for a charitable object, critical opinion was invited in the usual way upon the merits of the Oratorio; and, in the interest of true art, therefore, we are anxious that the composer should not mistake a private success for a public one. As *The Prodigal's Return* is not only based upon the style of Handel, but has whole passages bodily taken from his works, its author could only have written it from one of two reasons—either from the desire of reverently following in his great predecessor's footsteps, or of doing battle with him on his own ground and beating him. If the former were his object, we must say that we have had too many reverent followers already; and if the latter, we at once pronounce that the aim has not been fulfilled. In justice, however, it must be recorded that there are many choruses very excellently worked out; and that some few of the solos are effective; but it can say little for the worth of an Oratorio when we state that a smoothly written "Semi-chorus of Angels" was the only piece which at all moved the audience to enthusiasm. The principal vocalists were Madame Lemmens-Sherrington, Madame Patey, Mr. Vernon Righy, and Mr. Lewis Thomas, all of whom did their utmost to render the music attractive. Mr. Limpus was called for at the end of the performance to receive the usual honours from his friends. Mr. Benedict conducted, and endeavoured by every means in his power to ensure the success of the work.

THE annual series of Concerts given by the London Glee and Madrigal Union commenced on the 19th ult., at St. James's Hall, and will be continued every week for some time. The Society consists of Misses Wells, Eyles, Messrs. Baxter, Coates, Lawler and Land. It is unnecessary to praise the efforts of a Society, the worth of which has so long been cordially acknowledged; and we need only say that at the first concert of the present season, the selection and performance of the truly national compositions to which the Association exclusively devotes itself, were in every respect worthy of its reputation.

THE 216th Anniversary Festival of the Sons of the Clergy took place on the 18th ult., under the dome of St. Paul's Cathedral. There was a full choral service, in which the choirs of Her Majesty's Chapel Royal, St. Paul's, Westminster Abbey, St. George's Chapel, Windsor, &c. took part. The anthems were "O Saviour of the World" (Goss), "Blessed be the God and Father" (Wesley), and "O clap your hands" (Greene), all of which were given to perfection. Mr. Henry Smart's *Magnificat* and *Nunc Dimittis* (composed expressly for the occasion) are fully worthy of his high reputation; and the effect of this portion of the service was materially aided by the excellent organ playing of Mr. George Cooper. The collection, after Canon Liddon's eloquent sermon, amounted to £346, which is, we understand, more than double the usual amount.

MR. RIDLEY PRENTICE gave a Morning Concert on the 18th ult., at St. George's Hall, assisted in the

vocal department by Miss Edith Wynne, Miss Fanny Armytage, and Mr. Harley Vining, and in the instrumental department by Mr. Lazarus (clarinet), Mr. Barrett (oboe), Mr. Charles Harper (horn), and Mr. Hutchins (bassoon). Mr. Prentice's solo pieces were Bach's Prelude and Fugue in E (No. 9, Book 2), Beethoven's Sonata in C major (Op. 53), and Mendelssohn's Capriccio in E major (No. 2, Op. 33), in all of which he was thoroughly successful. He also sustained the pianoforte part in Weber's Sonata in E flat (Op. 48), for pianoforte and clarinet, the Larghetto from Mozart's Quintett in E flat, for pianoforte, oboe, clarinet, horn, and bassoon, and Beethoven's Quintett in E flat (Op. 16), for the same instruments. The most effective pieces in the vocal selection were two M.S. songs by Madame Sainton-Dolby (excellently given by Miss Edith Wynne), the second of which, "You said you wouldn't," was unanimously demanded.

MISS EMMA BUSBY gave a concert on the 17th ult., at the Hanover Square Rooms. The principal vocalists were Madlle. Angelina Salvi and Madame Anna Jewell (in place of Madlle. Florence Lancia, who was unavoidably absent), and the instrumentalists (besides the concert-giver, who sustained the pianoforte part in the concerted pieces) Mr. Carrodus (violin) and Signor Pezzo (violoncello). The programme was well selected, and Miss Busby was most favourably received in all her performances.

MISS ELIZABETH PHILP gave a Concert on Friday evening, the 13th ult., at the Hanover Square Rooms, when a varied and attractive programme was provided. Several of Miss Philp's graceful vocal compositions were sung with much effect, and received with the utmost favour; and other solos and concerted pieces were contributed by some of the leading vocalists, including besides the concert-giver, Madame Rudersdorff, Madlle. Carola, Miss Poole, Madame Patey, Mr. W. H. Cummings, &c. The instrumentalists were Madame Alice Mangold and Herr Carl Reinecke (pianoforte), and Signor Pezzo (violoncello). Mr. Benedict and Signor Randegger conducted.

SIGNORINA EMILY TATE gave an evening Concert on the 3rd ult., at St. George's Hall, when she played a selection of pianoforte music so opposed in style as to tax her powers to the utmost. In many of these she was fairly successful; and in all she exhibited talent which may be developed to a good result, provided she be not led astray by the injudicious flattery of the many friends who so enthusiastically applauded her. The vocalists were Miss Blanche Reeves, Miss Amy Strangways, Madlle. Lina Mocca, Messrs. Alfred Baylis and Frederic Penna. Most of these artists are already known to the public; but a word of welcome must be awarded to Miss Amy Strangways, who in a ballad by Henry Smart, and a charming song by Herr Schubert, "Beauteous moon with silv'ry rays," displayed not only an excellently trained mezzo soprano voice, but a musical feeling and judgment which cannot fail to advance her to a foremost rank in her profession. The solo instrumentalists were Signora De Bona (violin), and Herr Schubert (violoncello), and the conductors were Mr. Francesco Berger, Herr Schubert and Signor Deostella.

MR. E. H. THORNE, the late Organist of Chichester Cathedral, gave his first concert in London on the 2nd ult., at the Hanover Square Rooms, when a programme was selected eminently calculated to prove the concert-giver's right to that place am'ngst the exponents of classical music which has long been awarded to him, not only in the city where he has for so many years resided, but in the towns where his excellent Pianoforte Recitals are so well known and so highly valued. Mr. Thorne's performance of Beethoven's solo Sonata in A flat (Op. 26), was marked by a refined expression and certainty of execution, which cannot fail to enlist the sym-

pathies of an audience; and in the same composer's Trio in C minor (in which he was joined by Herr Louis Ries (violin), and M. Paque (violoncello)) his playing elicited the warmest demonstrations of applause. He was equally successful in Ferdinand Hiller's duet for two pianofortes (in conjunction with Mr. Deacon), a brilliant and artistic composition which should assuredly make its way with all who desire something more than mere display. Mr. Thorne is already favourably known as a composer of sacred music; and if we may judge from the reception of his "Noël," sung by Madame Rudersdorff, and chorus (with harp *obbligato*, by Mr. Cheshire), there can be little doubt that the public will endorse the high opinion upon his works which has frequently been expressed in this journal. His part-song, too, "The Dream of Home," is a very excellent specimen of pure choral writing, and was received with well deserved applause. Solos were played on the violin by Herr Ries, and on the violoncello by M. Paque, with much success. Madame Rudersdorff, Miss Ida 'horne and Madlle. Enriques were the vocalists, and Signor Randegger was the conductor.

MR. WALTER MACFARREN gave the second of his three *Matinées*, at the Hanover Square Rooms, on the 7th ult., before a large audience. In the instrumental department he was ably assisted by Mr. Henry Holmes (violin), Mr. Burnett (viola), Signor Pezzo (violoncello), and Mr. Stephen Kemp, of the Royal Academy of Music, (Pianoforte). Mr. Macfarren's solos were Beethoven's "Sonata pathétique," and three of his own elegant trifles, "Music on the Lake" "Spinning Song," (a charming little piece, performed for the first time), and the "First Polonaise," in all of which he was warmly and deservedly applauded. Mendelssohn's variations in D (Op. 17), for pianoforte and violoncello, Schumann's Quartett in E flat, for pianoforte, violin, viola and violoncello, and Beethoven's Sonata in G, for pianoforte and violin, were also most interesting items in the programme. The pianoforte part in all these works was sustained by Mr. Macfarren with true artistic feeling, his power of interpreting the most varied styles of composition being displayed to the utmost advantage. Mr. Cipriani Potter's capitally written Duet for two pianofortes (in which the concert-giver was joined by his highly talented pupil, Mr. Kemp), enabled him to pay a graceful tribute to his master and to introduce some excellent music, which has been too much neglected in our concert-rooms. The singers were Miss Robertine Henderson, who was encored in a beautiful song called "The Star's Message," the composition of Mr. Berthold Tours; and Miss Sinclair, who received the same compliment in Mr. Macfarren's new sacred song, "The Lord is my Shepherd." The latter vocalist, who is rapidly rising in public favour, also gave two of Schubert's songs with exquisite taste, and was much applauded. We must not omit to mention that another sacred song by the concert-giver, "O Lord, rebuke me not," well sung by Miss Henderson, was unanimously demanded.

MR. HENRY LESLIE's Concert, on the 29th April, was peculiarly attractive to the general public, for his list of solo vocalists included the names of Mesdames Sinico, Trebelli Bettini, Madlle. Ilma di Murska, Signori Mongini, Bettini, Foli and Castelli. Several Madrigals and Part-songs were excellently sung by the choir; and the programme, although scarcely selected to please the admirers of Mr. Leslie's finely trained body of vocalists, was one of much and varied interest. Two concerts of the "summer series" of four, have been given during the month with much success, Rossini's "Stabat Mater" being the principal work at the first performance. Madame Sinico, who ably supplied the place of Madlle. Christine Nilsson (who was too ill to appear) sang as she always does, with excellent effect; and the familiar tenor and bass solos in this popular work received ample justice from Signor Mongini and Mr. Santley. A feature in the programme was the performance of Mendelssohn's Concerto

Who shall be fleetest?

June 1, 1870.

Chorus for three Female Voices (with Soprano Solo), from *Rebekah*.

JOSEPH BARNBY.

Allegretto Vivace.

PIANO. $\text{D} = 80.$

1st TREBLE.

Who shall be fleet - est, be fleet - est and first, O'er the

2nd TREBLE.

Who shall be fleet - est, be fleet - est and first, O'er the

CONTRALTO.

Who shall be fleet - est, be fleet - est and first, O'er the

flow'r - smiling mea - dows to chase? Who shall be fleet - est, be

flow'r - smiling mea - dows to chase? Who shall be fleet - est, be

flow'r - smiling mea - dows to chase? Who shall be fleet - est, be

fleet - est and first, O'er the flow'r - smiling mea - dows to

fleet - est and first, O'er the flow'r - smiling mea - dows to

fleet - est and first, O'er the flow'r - smiling mea - dows to

mf

chase? Who shall be first, shall be first at the well, Which

chase? Who shall be first at the well, Which

chase? Who shall be first at the well, Which

dim.

dam - sel the last in the race? Who shall be fleet - est, be

dam - sel the last in the race? Who shall be fleet - est, be

dam - sel the last in the race? Who shall be fleet - est, be

fleet - est and first, Which dam - sel the last in the race?

fleet - est and first, Which dam - sel the last in the race?

fleet - est and first, Which dam - sel the last in the race?

rit.

Andante. SOLO.—REBEKAH.

Flow its wa - ters clear and bright - ly, Flow - ing

Andante.

$\text{♩} = 54. \text{ pp}$

Ped. * Ped. * Ped. * Ped. Ped. *

ev - er, dai - ly, night - ly, rit. pp a tempo.

Ped. * Ped. * Ped. * Ped. Ped. *

clear . . . and bright - ly, rit. a tempo.

Ped. * Ped. * Ped. * Ped. Ped. *

night - ly, mf Gift from Heav'n, gift and bless - ing,

Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Lord, our thanks to Thee ad - dress - ing, Now we

cres. dim. pp

Ped. * Ped. * Ped. * Ped. Ped. * Ped. *

Accel. e cres.

grate - ful bend . . . the knee, . . . Let . . . our . . . praise, . . .

Accel. e cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

let . . . our . . . praise, let . . . our . . . praise . . . as -

dim. rall.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ascend, as -

dim. rall.

Ped. * Ped. * Ped. * Ped. *

descend . . . to Thee.

Tempo 1mo.

col. voce. mf cres - cen - do. sf

Ped. * Ped. * Ped. *

1st TREBLE.

Who shall be fleet - est, be fleet - est and first, O'er the

2nd TREBLE.

Who shall be fleet - est, be fleet - est and first, O'er the

CONTRALTO.

Who shall be fleet - est, be fleet - est and first, O'er the

Ped. * Ped. * Ped. * Ped. *

(4)

CHORUS.

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be
 flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be
 flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

fleet - est and first, O'er the flow'r - smil-ing mea - dows to
 fleet - est and first, O'er the flow'r - smil-ing mea - dows to
 fleet - est and first, O'er the flow'r - smil-ing mea - dows to

chase? Who shall be first, who shall be first,
 chase? Who shall be first, who shall be
 chase? Who shall be first, who shall be

SOLO.

Flow . . . its

who shall be first, shall be first at the well? O'er the

first, who shall be first at the well? O'er the

first, who shall be first at the well? O'er the

wa - ters clear . . . and bright - ly, Flow - ing e - - ver,

smil - ing, smil - ing mea - dows, O'er the mea -

smil - ing, smil - ing mea - dows, O'er the mea -

smil - ing, smil - ing mea - dows, O'er the mea -

da - ly, night - - - ly. Let our praise as -

- dows to chase, Who shall be fleet - est, be

- dows to chase, Who shall be fleet - est, be

- dows to chase, Who shall be fleet - est, be

rit. f a tempo.

cres.

rit.

mp

cres.

rit.

mp a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

cen - d . . . to Thee, . . . to Thee, Our praise . . .

fleet - est and first, Which dam - sel the last in the race? To the

fleet - est and first, Which dam - sel the last in the race? To the

fleet - est and first, Which dam - sel the last in the race? To the

as - cend . . . to Thee, to *rit.*

well, to the well, to the well, to the well, the *rit.*

well, to the well, to the well, to the well, the *rit.*

well, to the well, to the well, to the well, the

f. *rit.*

Thee.

well.

well.

well.

a tempo.

* Ped. * Ped. * Ped.

R E B E K A H,
 A SACRED IDYLL
 IN TWO SCENES
 WRITTEN BY
 ARTHUR MATTHISON,
 SET TO MUSIC BY
 JOSEPH BARNBY.

Folio, 10s. 6d. ; Octavo, 3s. ; Cloth, gilt, 5s.

THE FOLLOWING MOVEMENTS MAY BE HAD SEPARATELY:—

The daughters of the city (Air, Bass) ..	..	..	..	..	..	..	..	4s.
Who shall be fleetest (Soprano Solo and Chorus) ..	..	..	..	..	..	..	..	4s.
The Bride's March ..	..	..	..	..	..	..	..	4s.
The soft southern breeze (Air, Tenor) ..	..	..	..	..	..	..	..	4s.
The soft southern breeze (transposed edition in B flat) ..	..	..	..	..	..	..	..	4s.
O flower of the verdant lea (Duet, Soprano and Tenor) ..	..	..	..	..	..	..	..	4s.

Either of the above sent post free for 25 stamps.

Separate Chorus Parts, 9d. each. Orchestral Parts may also be had.

N.B.—OTHER ARRANGEMENTS ARE IN COURSE OF PUBLICATION.

OPINIONS OF THE PRESS.

“ Graceful music, adapted to express and appropriately to illustrate graceful ideas.”—*Daily Telegraph*.

“ In these days of barrenness of production, every work from the pen of a conscientious musician should not only be accorded a hearing, but hailed with acclamation. Mr. Barnby's Idyll will add to his reputation, and enlarge the *repertoire* of choral works with a well-written pastoral.”—*The Standard*.

“ *Rebekah* contains some very clever and effective music, both solo and choral.”—*Illustrated London News*.

“ The Sacred Idyll was immensely successful, and proves beyond a doubt that Mr. Barnby is a musician of very first-rate ability.....It is cleverly constructed and most effectively scored.”—*Echo*.

“ The two fugues, at the beginning and end respectively, are worked with freedom and boldness enough to secure for Mr. Barnby no little esteem as a scholastic writer. A Chorus of Damsels (with solo), ‘Who shall be fleetest and first,’ has a charming effect due to pretty melody and elegant treatment. This number was encored at the performance in St. James's Hall on Wednesday, as was a ‘Bride's March,’ which promises to meet with favour apart from its connexion. One or two of the airs may also be cited as examples of Mr. Barnby's best style, notably that for Eliezer, ‘The daughters of the city come,’ and that for Isaac, ‘The soft southern breeze plays around me,’ well sung by Mr. Lewis Thomas and Mr. Vernon Rigby, respectively. The scoring is throughout admirably done.”—*Sunday Times*.

“ Mr. Barnby may fairly congratulate himself on the success of his new sacred cantata *Rebekah*.”—*Weekly Dispatch*.

“ Mr. Barnby was much applauded at the conclusion, and may fairly be congratulated on having added one more to our not very large stock of really good sacred compositions.”—*City Press*.

“ The work may fairly be pronounced a success; the music is graceful and full of melody.”—*John Bull*.

“ Mr. Barnby's two fugues alone would stamp him as a clever musician; and among the other numbers a solo and chorus of damsels, ‘Who shall be fleetest and first,’ and a duet, ‘O flower of the verdant lea,’ are conceived in the happiest style.”—*Orchestra*.

“ As a whole we incline to rank Mr. Barnby's work with the best modern compositions of its class.”—*Musical Standard*.

“ No work has been produced in London lately which bears such an unmistakeable stamp of true merit as Mr. Barnby's latest effort.”—*Oxford Chronicle*.

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in G minor, which was played so finely by Madame Arabella Goddard, as to cause quite an enthusiasm in the room; and it need scarcely be said that she was compelled to re-appear and curtsey her acknowledgments. At the second concert the "Messiah" was given, the solo parts being sung to perfection by Madlle. Christine Nilsson, Madame Trebelli Bettini, Mr. G. Perren (in place of Mr. Sims Reeves, absent from indisposition), Signor Foli and Mr. Santley.

A MOST successful Concert was given at the Mechanics' Institution, Southampton Buildings, under the direction of Mr. J. C. Beuthin, on Wednesday evening, the 25th ult., when the following artists appeared:—Madame Laura Baxter, Miss Blanche Reeves, Miss Lucy Franklin, Miss Powell, Mr. Chaplin Henry, Mr. Stedman, Mr. John Cheshire, Herr Lehmeier, &c. The theatre was crowded by an audience which appeared thoroughly to appreciate the excellent programme provided.

THE last Public Rehearsal of the New Polyhymnian Choir attracted a numerous audience, a fact which augurs well for the continued success of this young and rising choir. The solo vocalists were Misses Cullingworth and Vincent, Messrs. Albert and E. G. Wood, all of whom acquitted themselves so satisfactorily as to gain encores. The selections by the choir included the most popular glees and part-songs applicable to the month; "Now is the month of Maying" and "Flora gave me fairest flowers," being especially successful. Mr. W. Robinson conducted, and Mrs. Paulsen accompanied.

THE last of a highly successful series of Concerts, interspersed with Readings, given in connection with Christ Church, North Brixton, took place at the School Rooms, on Thursday, the 5th ult. The musical portion of the programme was under the direction of the London Orpheus Quartett, and included some of the best specimens of the old madrigals, and selections from the more modern "Orpheus" collection, all of which were excellently rendered. The attendance has invariably been large, and on this occasion the room was crowded in every part.

WE are glad to aid in giving publicity to an appeal, made by Mr. J. F. Puttick, on behalf of the six orphan children of the late Mr. and Mrs. Evans, of 12, Gillies Street, Kentish Town, whose sudden death—both having recently died within three weeks of each other—have left them totally unprovided for, and, with the exception of an aunt, without a relation in the world. Mr. Evans was a professional tenor vocalist, who first appeared before the public at the Oratorios conducted by Mr. John Hulah, and since occasionally at those of the Sacred Harmonic Society. The aunt (Miss Shaw) has determined nobly to act the part of a mother to these poor children—the youngest of whom is not three years old—and endeavour to support them by keeping a school. It is for the purpose of assisting her in such efforts that this appeal is made. The case is strongly recommended, and contributions will be most thankfully received at the London and Westminster Bank, St. James's Square, or by Mr. J. F. Puttick, 26, King Street, Covent Garden.

THE members of the St. Saviour's Choral Society, Brixton (a new choir organized by Mr. W. Lemare, the enterprising conductor of the Brixton Choral Society), gave their first Concert on the 24th ult., at the Angel Town Institution. The first part consisted of Mendelssohn's "Athalie," the choruses of which were very effectively rendered by the choir. The solos were excellently given by Madame E. Cole, Miss A. Newton, and a pupil of Mr. Lemare's, the lyrics being declaimed with considerable dramatic power by Mr. Charles E. Fry. Mr. J. Harrison ably presided at the pianoforte, and was joined by Mr. Lemare in the Overture and War March of the Priests, the last-named piece being so well performed as to receive an enthusiastic encore. The second part consisted of glees and songs, the latter contributed by the

before-mentioned artists, assisted by Messrs. J. T. Beale, and T. Rodgers. A special word of praise is due to Mr. Lemare, not only for the excellent training of this and the Brixton Society, but also for the courtesy which he has shown to all who have co-operated with him during the past season.

THE South Norwood Musical Society gave its Fifth Concert on the 23rd ult., to a full room. Mozart's First Mass, and Mendelssohn's "Hear my Prayer," formed the first part of the programme; and the second part was made up of miscellaneous secular pieces. The principal vocalists in the above-named works were Misses Fanny Chatfield and Laura Manvell. Mr. Stedman and Dr. Owens. Mr. Stedman made a decided success in Graham's "Anchor's weighed" (encored), and Reichardt's "Love's Request," (both of which he sang with much taste). Ellerton's duet, "Wand'ring Zephyr" (well rendered by the Misses Comley), was enthusiastically re-demanded; and Miss Bernoulli and Mr. Howgrave were also highly effective. Pinsuti's "Spring Song," and Bishop's "Believe me, tears may oft-times start," were excellently given by the choir. The Concert was remarkably successful; and the conductor, Mr. W. J. Westbrook, and the accompanist, Mr. Frank Laughlin (who made his first appearance) may well be congratulated upon the result of their efforts.

MISS LILY SIMESTER's Annual Concert took place on Tuesday evening, the 10th ult., at the Manor Rooms, Hackney, when she was assisted by Miss Lucy Franklin, Miss Kate Gordon, Messrs. George Perren, Stedman, Fox, J. Balsir Chaterton, Giulio Regondi, W. Miller, jun., Herren Schubert and Lehmeier. The performance was very successful, and there was a numerous audience.

WE understand that the English Operatic performances, under the direction of Mr. C. J. Bishenden, announced shortly to commence at St. George's Hall, Regent St., are postponed, owing to the severe illness of the *Prima donna*.

THE first Concert of the St. Mark's Choral Association, was given at the St. Mark's School Rooms, Rawstorne Street, Islington, on the 2nd ult., when a selection from the *Creation* formed the first, and a miscellaneous selection the second part of the programme. Considering that the Association has been in existence little more than six months, the chorus singing was really excellent, and reflected great credit upon the conductor, Mr. James Robinson. The solo vocalists were Miss Maria Langley, Miss McQuire, Mr. Hallam, and Mr. Snow. Herr M. Jacoby performed a violin solo very effectively, and Mr. J. Tunstall proved himself an efficient accompanist. It is to be regretted that so good a Concert could not have been given in a building more favourable for musical effects and the comfort of the performers and audience.

THE last of a series of three Concerts was given on Thursday, the 12th ult., at the School Rooms of St. Mark's Church, Kennington, in aid of the Choir Fund, under the patronage of the clergy and principal inhabitants of the district, and with such success as to leave a considerable surplus beyond the expenses. The London Orpheus Quartett sang several glees, madrigals and quartets with excellent effect; and Miss Emily Pittard, Mrs. Muncey, Messrs. Morgan Daniel, H. Stephens and Pittard, were highly successful in their solos, many of which were encored.

A FAREWELL Concert was given at Barnsbury Hall, Islington, on the 29th April, by Mr. Henry Hallam (previous to his departure for Australia), at which he was assisted in the vocal department by Miss McQuire, Messrs. Heywood, G. Clayton, J. Evans, Walter Reeves, H. Raven and Stedman. Mr. E. Jeffs (flute), and Mrs. Clayton (pianoforte and concertina) performed solos with

much success; and Mr. James Robinson officiated as conductor. Mr. Hallam possesses a good tenor voice, and judging from the enthusiastic manner in which he was received, has succeeded in making himself a favourite with his audience. The concert was in every respect a decided success.

THE third Concert of the Schubert Society for the present season took place at the Beethoven Rooms, on the 28th April. The vocalists were Miss Amy Strangways (who made a very successful *début*), Miss A. Oxley, M. Leonee Waldeck, and Mr. Stedman; and the instrumentalists Madame Sidney R. Fratten (guitar), Herr Schratzenholz and Mr. Charles Malcolm (pianoforte), Herr Josef Ludwig (violin), and Herr Schubert (viol. cello). The first part was devoted to the works of Spohr, and the second part to a miscellaneous selection, the whole being much appreciated by a large and fashionable audience.

ON Monday evening, the 9th ult., a Concert was given in the Manor Rooms, Hackney (the use of which had hand-only been presented for the occasion), in aid of the Building Fund of Christ Church, Clapton, of which the Rev. G. Preston Reed is the incumbent. The programme was varied and attractive, and gave evident satisfaction to the audience, who were somewhat demonstrative in their approbation. Miss Jopp, Mrs. Batchelor, Miss Helling, Miss Lancaster, Miss Weller, Miss Edwards, Miss Bartholomew, Mr. F. O. Stevens, Mr. Willis, Mr. J. Stevens, Mr. Hagon, Mr. Ornstein, and the accompanist Mr. J. A. Jopp, deserve honourable mention for their efforts during the evening, the performance being, on the whole, highly satisfactory. We are glad to record that the Concert added nearly £40 to a fund much in need of help. Mr. W. C. Batchelor was the conductor.

AN excellent Concert, under the direction of Mr. John Harrison, took place at the Holy Trinity School Rooms, Tulse Hill, on Tuesday, the 3rd ult. The vocalists were Miss Pittard, Messrs. Morgan, Pittard, Stephens, W. Hunt, Stevens and the "London Orpheus Quartett;" instrumentalists. Mr. J. Harrison (pianoforte), and M. Griesbach (violin). Amongst the most successful pieces of the evening were "The Sailor's story," sung by Miss Pittard, a pianoforte solo by Mr. Harrison, and two glees by the "London Orpheus Quartett," all of which were demanded. The concert proved a great success in a pecuniary point of view.

WE are glad to find that during the Autumn tour of Chevalier Lemmens, Mendelssohn's beautiful Operetta, *Son and Stranger*, will form a prominent feature in the music to be performed. When we state that the principal characters will be supported by Madame Lemmens-Sherrington, Madame Patey, Mr. Nelson Varley, and Mr. Patey, it will be seen that the utmost justice will be done to the music. The orchestral parts have been arranged expressly for the Mustel Organ and Pianoforte, by Chevalier Lemmens, who will himself preside at the first named instrument, the pianist being Mr. King Hall. In bringing the excellent music of this Operetta prominently before the public, M. Lemmens is effecting a real good; and we trust that it may be the means of drawing the attention of London operatic managers and concert-givers to the merits of this strangely neglected work.

THE Annual performance of Handel's *Messiah* in aid of the funds of the Royal Society of Musicians took place at St. James's Hall on the 6th ult., under the conductorship of Mr. W. G. Cusins. The principal vocalists were Madame Simico, Miss Arabella Smythe, Miss Edith Wynne, Madame Patey, Madame Osborne Williams, Mr. W. H. Cummings, and Mr. Lewis Thomas. There was a very full attendance.

IT is with sincere regret that we announce the decease of Mr. White, organist of St. Paul's Church, Brighton, at the age of forty-four. The funeral, which took place on the 4th ult., was attended by a large number

of persons, the choir, clergy, and churchwardens meeting the coffin and preceding it into the church. Mr. White, during the sixteen years in which he had held the office of organist, had so endeared himself to all that his loss will be long and severely felt.

THE Hereford Musical Festival is fixed for the 23rd August and three following days, and we understand that there is every prospect of its being one of the most successful yet given. The list of stewards is not only a numerous, but an influential one; and the programme of the performances will contain the highest standard works, including Spohr's "Last Judgment," which is too rarely heard at these musical gatherings. We may also mention that Mr. Barnby's sacred idyll, "Rebekah," recently so successfully produced at "The Oratorio Concerts," will be given at the evening performance in the Cathedral. At the Birmingham Festival (which commences on the 30th August and continues until the 2nd September) Mr. Benedict's oratorio, "St. Peter," composed expressly for the occasion, will be performed; and a new cantata by Dr. Ferdinand Hiller, called "Nala and Damayanti." Mr. J. F. Barnett's cantata, "Paradise and the Peri," and a new instrumental work, by Mr. A. S. Sullivan, will be also given for the first time; so that, in addition to the well-known works, for the performance of which Birmingham has so long been celebrated, there will certainly be no want of interesting novelty.

Rebirbs.

NOVELLO, EWER AND CO.

Magnificat and Nunc dimittis. Set to music in the key of B7 for the Festival of the Sons of the Clergy, 1870. By Henry Smart.

It is not many years ago that the music performed in our Cathedrals was looked upon by those who devoted themselves to the cultivation of classical music as utterly unworthy of attention or consideration, and the Church musicians seemed content to allow it to appear so. If reply were vouchsafed at all, it amounted to the charge that the music of the Church required more technical knowledge than could be found in those who favoured the more brilliant—if less solid school, and so the two styles remained apart. It hardly required a great amount of foresight to prophesy that a mixture of the two would go far to make a perfect musician, and certainly if proof of this were required, we have it in the person of Mr. Henry Smart. It were needless to speak at any length of Mr. Smart's labours in the secular branch of the art. All lovers of good music are admirers of Mr. Smart's music. But it is not so widely known that he has latterly turned his attention to Sacred music, and that the *Magnificat* and *Nunc dimittis*, now under notice, is a portion of a *second* setting of the service of the Church of England. Happily for Church singers, as well as Church goers, his Service in F has made its way into nearly every place of worship where there is a choir capable of giving it an adequate performance; and we cannot doubt for a moment that the present fragment in B flat will serve to consolidate the good work begun by the service in F. As a Festival setting of the Song of the Blessed Virgin, the one now before us is unsurpassed by anything in the range of our experience—largeness of design and richness of accompaniments being everywhere displayed. This being the case, it may fairly be left to speak for itself, which we doubt not will do in unmistakable language.

Two Sacred Choruses for Male voices:

1. *For ever blessed are they which die in the Lord.* (*Beati mortui.*)

2. *The Righteous living for ever.* (*Periti aeternum.*)

Composed by F. Mendelssohn Bartholdy.

THESE two choruses—forming No. 44 of the composer's posthumous works—will be a welcome addition to the minor religious compositions of a writer who has done so much to enrich the store of sacred music. No. 1, a

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placid theme, deeply sympathetic with the words, breathes through out that pure and fervent expression of faith so observable in all the choral music of its author. Some few passages of imitation are introduced; but the general design of the composition—an outpouring of hopeful resignation—is never sacrificed for the exhibition of scientific knowledge, a merit which cannot be too much taken to heart by many who aspire to become recognised composers of sacred music. No. 2 is rather more vivacious in character, as the subject demands, and is written with a masterly hand for the voices throughout. The treatment of the words, "Our God saith: I will exalt them," is excessively beautiful, the repetition of the phrase in the different parts having an excellent effect. With any choir where reliance can be placed upon the male voices alone, there can be little doubt that these choruses will become favourite pieces: and, in addition to their intrinsic merit, they will now have the charm of novelty, for we believe that they have never yet been heard in England. We cannot conclude our notice without a word of commendation to Madame Natalia Macfarren, who has adapted the words with much skill and intelligence.

Saw ye not the pallid Angel? Motett for four voices.

Composed by F. Mendelssohn Bartholdy.

There is a heavenly glow of beauty about this Motett which must make itself felt by all hearers. The opening subject, in G minor, is exquisitely melodious, and flows on so sympathetically with the words, adapted by Madame Macfarren, that they seem to have been originally allied with the composer's music. There are so many lovely points in this composition that we scarcely can hope to speak even of one half of those which strike us. Let us, however, especially mention the seraphic phrase to the words, "Whom, O angel, do thy white wings beckon?", the calm close upon the dominant harmony in the minor key, which so appropriately concludes the sentence "He is no more," and the sudden awakening into the full brightness of the major key, to the joyful words "Smiling does he sleep." The final phrase, too, in which these words are repeated, as if with a lingering love which cannot be withdrawn, is too tender and deeply pathetic to admit of more than a faint indication of its effect upon the listener. Choral Societies should at once become acquainted with such a newly found treasure as this, for there can be no question of its cordial welcome even with the most apathetic audience.

Original Tunes to popular Hymns, for use in Church and Home. By Joseph Barnby.

This collection of those excellent Hymn Tunes which Mr. Barnby has contributed to various works at different times, will be found both useful and interesting. His few remarks in the preface show that he has not composed them at haphazard, but that, like a real artist, he has pictured to himself a clearly defined ideal, and striven to reach it regardless of praise or blame. What we all desire to have in our Hymn Tunes is, sweetness of melody, purity of harmony, and originality of cadence; assuming, of course, that the compass of the parts is judiciously limited. In nine-tenths of the tunes now fashionable, weakness of melody takes the place of sweetness, tameness of harmony passes current for purity, and as to freshness of cadence, the value of it seems unknown. Not so in the collection before us. Judged by the highest standard, it will be found full of gems. For beauty of melody, few tunes can surpass "Holy, Holy, Holy" (p. 7), "When shades of night" (p. 17), "O come, all ye faithful" (p. 26), "Twas in the winter cold" (p. 38), "Sleep thy last sleep" (p. 42), and "O day of rest and gladness" (p. 50). As a specimen of the elegant manner in which phrases can be welded together, "Come gracious Spirit, heavenly Dove" (p. 16) deserves special notice; on this account the melody floats smoothly on and on to the

end. "Hark, hark, my soul" (p. 70), will be a great favourite for similar reasons. "Lead, kindly light" (p. 44), is of a good bold type, and will certainly displace many better known tunes to the same words. The only fault that can be found with the collection as a whole is, perhaps, the too frequent use of the modulation into the relative minor of the dominant. One or two tunes also are somewhat enervated by a too liberal indulgence in dominant discords. The elegant falling of the leading-note in melodic phrases, which suggests Gounod so strongly, we gladly welcome; when handled skilfully the effect is always beautiful. Whilst giving the music the praise it deserves, we must not overlook the excellence of the type, and the chaste taste displayed in the binding of this work, which will indeed be welcomed by Home and Church.

Original Compositions for the Organ.

By Frederic Archer.

No. 1, *Andante in D.* 2, *Andante in F.* 3, *Andante in A.*

Mr. ARCHER is the more successful in these movements because he has not been ambitious. In all of them the interest is supported well throughout, the phrasing is marked and good, and as might be expected from him, the passages lie well under the hands. No. 1, in D, opens with graceful melody in the upper part, the left hand sustaining the harmony, whilst the pedal part marks the rhythm by a staccato accompaniment. This theme leads into a flowing passage for the manuals alone, in the sub-dominant; after which, a re-introduction of the first theme closes the movement. No. 2, in F, is of a more classical stamp than No. 1, but is very similar to it in form. Both of the above are good and will make most effective voluntaries; but No. 3, in A, certainly surpasses them both, in breadth of design, originality of melody, and freshness of modulation, though, perhaps, putting the performer's powers to a greater test, as it will by no means bear an unsympathetic rendering. Altogether these *Andantes* are a most promising instalment of a class of pieces much required by organists.

Wayside Sketches for the Pianoforte. Waving Ferns. [1]

By Arthur O'Leary.

We presume this to be one of a series of small pieces for the pianoforte, although the name of no other appears advertised, and this one is not numbered. A group of sketches as elegant as "Waving Ferns" would be acceptable to teachers who desire that their pupils should cultivate the mind as well as the fingers. There is little pretension in the composition, but it may safely be recommended as the production of a refined and thoughtful musician, who is gradually working his way to a position of importance.

Easy Duets for the Pianoforte. Arranged expressly for young beginners.

By Robert Fieldwick.

A good word must be said for these duets, for not only are they so carefully arranged as to lie easily for the hand of a child, but the airs are exceedingly well selected. A French air, a waltz by Beethoven, a portion of Haydn's Military Symphony, the "Florence Waltz," by Mr. Fieldwick, and the Minuet from *Don Giovanni*, are contained in the book, and form a sufficiently varied selection to please the most exacting little performer.

An Evening on the Sea. Reverie, for the Pianoforte.

Composed by Gustav Wolff.

A flowing and graceful subject in $\frac{3}{4}$ rhythm, accompanied throughout in triplets, the undulating effect of which has been accepted as the musical representation of waves for such a length of time as to place the matter beyond a doubt. The general design of the piece is, we presume, an attempt to depict the calmness of feeling induced by a cloudless evening at sea, with only a gentle ripple—for the episode in the relative minor is scarcely sufficiently agitated to inconvenience the veriest landsman

—and we may say, that on the whole, this idea is well carried out. A good effect is gained where, on the return to the original key, the theme is given to the left hand.

The Gipsies. A Cantata. Words by Marmaduke E. Browne. Music by Edwin Aspa.

THIS bright little composition comes to us in pianoforte score, adapted of course for drawing room performance; but although we are inclined to look favourably upon it in this shape, there can be no question that it wants the colouring of the instrumentation to give it due effect, the work being so exceedingly simple and unpretentious in design as to be occasionally somewhat feeble with the mere pianoforte accompaniment, more especially in the choral parts. The composer has evidently much feeling for that important element in a Cantata obviously written to catch the public ear, which we should perhaps rather call "tune" than "melody," and throughout his composition he has so liberally used this power, that we have little doubt of future representations of the work being as successful as we are apprised that the first performance of it was, a short time back, at a concert given by the South Warwickshire Harmonic Society, at Leamington. The opening chorus is based upon a pretty subject which cannot fail to please, and includes an effective modulation at the words "Merry, merry are we," the whole piece well expressing the popular notion of the light and joyful character of Gipsy life. The duet which follows, opens with a graceful melody for the soprano, succeeded by an extremely vocal theme for the tenor; and where the voices are afterwards united, we have some better writing than is to be found in any other part of the Cantata. The mezzo soprano solo, "When stars are bright," and the unaccompanied quartett are, perhaps, scarcely as good as the following bass song, "What cares the Gipsy," which commences with a bold subject, in D minor, full of character, and excellently adapted to the words. The concluding quartett has a theme, in waltz measure, the latter portion of the opening chorus being repeated to conclude the composition. On the whole, we consider that the Cantata, although laying no claim to much depth of thought, successfully fulfills its composer's object; and its light and cheerful character will unquestionably secure for it a favourable reception with many Choral Societies.

CHAPPELL AND CO.

Ireland. Grand Fantasia on Irish Melodies.
By Brinley Richards.

As this Fantasia is dedicated to Madame Arabella Goddard, it may be expected that the majority of amateurs will have some considerable amount of hard work before them if they desire to give due effect to the piece. The "Last Rose of Summer" and "St. Patrick's day," are the melodies chosen by Mr. Richards; and we need scarcely say that the embellishments are refined and graceful throughout. There is much variety in the treatment of the airs; and some effective changes of key prevent any undue monotony in the variations.

By the way of the Sea. Ballad. Words by the Earl Cathcart. Music by R. Sloman, Mus. Doc., Oxon.

DR. SLOMAN has written a graceful and musicianlike ballad, sufficiently simple to ensure favour with vocalists who are more ambitious to display expression than execution. We are not sure whether the mournful phrase at the end will not rather mar the effect of the song in performance; but the words inexorably demand such music.

A. DIMOLINE, BRISTOL.

The Angels' Song (Der Engel Gesang). By Goethe.
Composed by E. G. Whately.

THERE is merit in this sacred song; but the composer does not quite know what to do with his materials, and the consequence is that it is too fragmentary in character to be accepted as a musicianlike setting of the words

Frequent changes of key will not compensate for want of creative power, nor will rapid arpeggios conceal the poverty of a melody. The modulation which flows on most agreeably is that on the fourth page; and the return to the original key is also well effected. We must protest, however, in the interest of purity of writing, against the trial of G sharp leaping down to the ♫ on C, which so often occurs as to lead us to imagine that Mr. Whately likes it; and also to the G in the accompaniment for the left hand, at the end of the 7th bar; this should assuredly be E.

ASHDOWN AND PARRY.

The Streamlet. Sketch for the Pianoforte.
By T. Albion Alderson.

THE recollection of Mendelssohn's graceful little piece, illustrative of the same idea as that selected by Mr. Alderson, will not interfere with the success of this sketch; for, although to a certain extent all pianoforte "Streamlets" must resemble each other, the one before us is neither a copy nor a paraphrase of its predecessor. The melodious subject in the left hand flows calmly on against the triplets in the upper part; and the composer may be congratulated on resisting the excessive modulations which are so continually seized upon to give "character" to a piece, which would often have none without them. This little composition may be fairly recommended to those who do not select music merely on account of its difficulty.

LAMBORN COCK AND CO.

Golden Dreams. Song. Words by E. C. D.
Music by Francesco Berger.

A well-written song, evidently the production of a skilled musician and a thoughtful composer. We should have preferred it, however, if the harmonies had been laid on with a more sparing hand: the chromatic chords interfere with the boldness of the melody in some places—as, for instance, where the F is sharpened, in the first bar of the third line, page 3, upon the dominant harmony of E flat (the D in which, by the way, should evidently be marked natural)—but a good contralto singer and a good accompanist may unite their powers with much effect in this composition.

What we have loved, we love for ever. Song. Words from "The Afterglow." Music by Ciro Pinsuti.

SIGNOR PINSTITI always writes in that charmingly melodious and unaffected style which many more ambitious but less talented composers would do well to imitate. The song before us is, in every respect, one of the most fascinating trifles we have lately seen from the pen of this composer.

The Bird at Sea. Song. Written by Mrs. Hemans.
Composed by Daniel Middleton.

MRS. HEMANS's pretty words have been wedded to an appropriately simple melody by Mr. Middleton; and the result is a song with which unassuming young vocalists may please both themselves and their listeners. We think it would have been better if the composer had written his chord of the dominant seventh in the accompaniment lower down, where the F is chromatically raised in the voice part, but generally the harmonies are carefully considered; and a happy use of what is technically called the "augmented triad" deserves mention.

The Syren. Song. Poetry by Robert Buchanan (from "Undertones"). Music by Francesco Berger.

THERE is so much character in this composition as to make it stand apart from the conventional songs of the day. The opening is extremely graceful, the voice having a melodious theme, accompanied with a light arpeggio in the right hand, and a monotonous *legato* bass. The excessive variety obtained by the most legitimate means, after the first double bar, deserves the warmest commendation, the change into G major, with the placid accompaniment, contrasting excellently with the phrase to the

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words "Call me Love or call me Fame." The 'sudden *Agitato* in A flat, too, shows that the composer has deeply sympathised with the poet; and we must also give unqualified praise to the conclusion of the composition where the voice sustains the key-note, the accompaniment gradually dying away with broken *arpeggios*. This is a really good song, and worthy of really good singing.

TO CORRESPONDENTS.

** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—A very excellent performance of Mendelsohn's Oratorio, *St. Paul*, was given by the Choral Union on the 29th April, before a large and thoroughly appreciative audience. Madame Corri was eminently successful in the air, "Jerusalem;" Miss Harrison gave "But the Lord is mindful" with such good feeling and expression as to elicit an encore; and Messrs. Parkinson, Haydn Corri and Henry Corri did every justice to the trying solos allotted to them. The choruses were given with the utmost precision and effect. The band was complete and efficient; and a good word must be said for Mr. Adlington's organ accompaniment, which was judiciously played throughout. Mr. Justice joined the band with much ability; and every credit is due to him for the careful manner in which he has trained the choir.

AYLESBURY.—The members of the Vale of Aylesbury Sacred Harmonic Society gave their second and last concert of the season at the Corn Exchange on the 17th ult. Beethoven's Mass in C, and selections from *Elijah* were performed with much success, the principal vocalists being Mrs. Parslow, Miss Terry, Mrs. Taylor, Mrs. S. G. Payne, Mr. Wootton, Mr. Ingram, Mr. C. Butler, and Mr. Smith. The choruses were excellently rendered throughout; and Mr. H. P. C. Corfe conducted the concert with much ability.

BANGOR.—The Bangor Choral Society gave its last Concert of the season on the 26th April, under distinguished patronage. Two professional vocalists were engaged for the occasion—Madame Billinge Porter and Mr. J. Halliday, principal tenor of Chester Cathedral. Madame Billinge Porter was highly successful in "Softly sighs" (Weber) and "Little Willie," the latter song being encored. In her duet with Mr. Halliday, "Sound of harp unsealed" (Donizetti), also encored her voice was displayed to much advantage. Mr. Halliday and the Misses Hopson must likewise be commended for their rendering of the solo music allotted to them. The Choral Society sang several glee and part-songs, amongst them most effective of which were Bishop's "Alliance we swear," Miss Swallow gave a piano-forte solo (encored); and an overture was performed as a duet by Mr. Haywood and Mr. Binns. Miss Swallow ably accompanied, and Mr. T. S. Buns, Organist of St. James's, Upper Bangor, conducted.

BEDFORD.—The members of the Bedford Amateur Musical Society recently gave the first Concert of the fourth season in the Assembly Rooms, with much effect. The work selected was Haydn's *Creation*, the principal vocalists in which were Miss Sofia Vinta, Mr. E. Lloyd, and Mr. Lewis Thomas, all of whom were highly efficient in the exciting solo music with which they were entrusted. Mr. P. H. Diemer, R.A.M., conducted the work with much skill; and to his intelligence a great portion of the success of the performance is to be attributed.

BESSES' TH-BARN, NEAR PRESTWICH.—Mr. W. T. Best (organist of St. George's Hall, Liverpool) gave two highly interesting Organ Recitals on Monday afternoon and evening, the 23rd ult. The programme was selected from the works of the most eminent masters, and included the name of Bach, Beethoven, Mendelsohn, Handel, &c. The performance was listened to with much attention by a large audience. In the evening Mr. Best was assisted by an efficient choir.

BISHOP STORTFORD.—On Thursday evening, the 5th ult., a concert was given by Miss Amy Perry, pupil of Mr. Lansdowne Cottell, who conducted. Miss Perry proved herself a pianist of much intelligence; and she was received with flattering marks of approval from her patrons. The vocalists were Miss Alexandrina Dwight, Mlle. Marie D'Elise, Mr. J. H. Sutcliffe, Mr. F. Childer-son, and Mr. C. J. Bishenden; solo violinist, Master W. Parker. Speaking generally, the performers rendered their music with much ability. The lady singers were most popular, both being encored with enthusiasm, and Mr. Sutcliffe's solos were also highly effective. The part-songs and duets were much applauded, and several of them re-demanded.

BROOKLYN, NEW YORK.—The fifth concert of the twelfth season of the Philharmonic Society was given in the Academy of Music, to an audience as crowded and fashionable as is usually attracted by these performances. Beethoven's Symphony in C minor was played with a degree of accuracy and finish seldom equalled at the concerts of the Brooklyn Society. Most of the vocal solos were well rendered; and "O rest in the Lord," by Miss Adelaide Phillips, succeeded in calling forth a very enthusiastic encore. The piano-forte playing of Mr. Richard Hoffman was not the least enjoyable part of the programme, being marked by great delicacy of expression and a total freedom from meretricious ornament. Mr. Carl Bergmann occupied his usual position as conductor.

BURSLEM.—A most successful performance of Handel's *Oratorio. Samson* was given by the Potteries Tonic Sol-fa Choristers, on the 27th April, at the Town Hall. The principal vocalists were Miss F.apsall, Miss Franklin, Mr. Nelson Varley and Mr. Brandon. The choruses were on the whole well executed, especially "Awake the trumpet's lofty sound," "Fixed in His everlasting seat," and "Weep Israel." Mr. J. W. Powell conducted the work with his usual ability. The performance was given in aid of the funds of the Wedgwood Institute.

BURY ST. EDMUNDS.—The members of the St. Mary's Choir Glee and Madrigal Society gave their last Concert of the season, on Thursday, the 5th ult., at the Athenaeum, before a large audience. An excellently varied programme was provided, consisting of glee, part-songs, trios and solos, all of which were rendered by the choir in a most effective manner. Haydn's Symphony in D, and the overture to *Il Barbiere* were capitally played by a band of amateur instrumentalists; and a selection from the compositions of Mozart, arranged as a duet for the piano-forte (with instrumental accompaniment) was effectively rendered by Mr. T. B. Richardson and his little daughter, who is only eight years of age. The concert was conducted by Mr. T. B. Richardson (Organist of St. Mary's Church), who was much complimented for the high state of efficiency to which he has brought his choir.

CANTERBURY.—Mr. Gough's annual "Popular" Concert took place on Monday evening, the 25th April, under distinguished patronage. The principal vocalists were Miss Blanche Reeves, Master Willie Gough, Mr. Plant, Mr. J. Harvey, Mr. W. C. Gough, and Mr. E. W. Mackney; instrument-lists Mr. G. Nicholson and Mr. John Harrison. The programme, which was rather a long one, was well given, Miss Reeves in "The Mocking Bird," and Master Willie Gough, in "Bid me discourse," gaining much applause. Mr. W. Gough sang "Rocked in the cradle of the deep," in effective style; and Messrs. Plant and Mackney were also highly successful. Mr. John Harrison kindly gave his services as accompanist to some of the songs.

CIRENCESTER.—The Choral Society gave a performance on the 28th April, in the Corn Hall, consisting of selections from *St. Paul* and *The Creation*. The principal vocalists were Madame Ritas, Mr. W. H. Cummings, and Mr. Orlando Christian. Mr. F. S. Cokton was the conductor, Mr. J. K. Pyne pianist, and Mr. Bradshaw presided at the harmonium. The concert was a decided success.

COBHAM.—The Cobham Choral Society's last Concert of the second season took place on the 28th April. The Society has greatly improved and increased in numbers (having fifty members) since the appointment of the new conductor, Mr. H. P. G. Brooke. The first part of the performance consisted of Locke's music to *Macbeth*, the music of the witches being entrusted to Mrs. Angel Thomas, Mrs. Rowland Smith and Miss Coke; and the part of Hecuba being undertaken by the Rev. Gerard Banks, President of the Society, who has a very powerful and rich bass voice. The choruses were rendered with excellent precision, a proof of the care and pains taken by the conductor. The second part was miscellaneous, and included several vocal pieces, and a piano-forte duet, well played by Mr. R. Smith and Mr. H. P. G. Brooke. The concert was highly satisfactory, and reflected the utmost credit upon the conductor.

CHESTER.—On Friday evening, the 22nd April, a Concert was given by the Voluntary Choir of St. John's Church in aid of a fund towards establishing a Sunday School Library. Several glee-songs were sung with much effect; and amongst the principal solos we may mention "Cleansing Fires," by the Rev. W. F. Giles; "The brave old oak," by Mr. John E. Haswell (both encored); a duet, "The moon of merry May" (Smart), by Miss Wood and Miss Hobbs (which was also re-demanded); "Maggie's Secret," by Miss Hobbs; and "Bonnie Alene," by Miss Hughes. A piano-forte duet, by Miss Gerrard and Mr. Munns was played with much taste and expression, as was also a duet by Miss Weaver and Miss Marsden, which received an unanimous encore. The singing of the glee-

reflected the highest credit on the choir, and the efficient training of Mr. J. Muus, the Organist of St. John's Church.

DUBLIN.—The members of the St. Jude's Choral Union gave their second Concert of the season in the Lecture Hall, South Richmond, on Wednesday evening, the 4th ult. The programme was varied and well selected, and the performance reflected much credit upon the conductor, Mr. R. R. MacLagan, Organist of the Church. Before the termination of the concert, the Rev. T. Mills, Vicar of St. Jude's, presented Mr. MacLagan with an address and purse of sovereigns, on behalf of the members, previous to his departure for Montreal, where he has been appointed Organist of Christ Church Cathedral.—The two excellent concerts of the "Monthly Popular" series, given by the Messrs. Guan, at the Exhibition Palace, on the 5th and 6th ult., offered the utmost attraction to the lovers of classical music the programmes being selected exclusively from the works of the best writers. A special feature in these performances was the appearance of Mr. Silas, an artist whose reputation both as a pianist and composer is so well established in London that his first appearance in Dublin was naturally looked forward to with much interest. In every respect his success was most decisive. In Rubinstein's "Melody in F" he was encored, and, in response, he performed with equal effect a Gaycott's in E minor, of his own composition. Mendelssohn's "Andante con variazioni in D" for pianoforte and violoncello, and Beethoven's Trio in B flat for two violins, viola, and violoncello, in both of which he most ably sustained the pianoforte part, were also highly successful. In the second part he played two solos of his own composition, a "Prelude and Impromptu," and, on being encored, gave another Impromptu in F sharp major. At the second concert Mr. Silas again played this Impromptu, his graceful piece "Malvina," and Chopin's "La Berceuse," in all of which he was warmly and deservedly applauded. The musical success of these concerts is undoubted; and we sincerely trust that such interesting and instructive performances may continue to be supported as they deserve.

EASTBOURNE.—The Eastbourne Tonic Sol-Fa classes, conducted by Mr. S. Evershed, brought their studies to a close during the past month with a public rehearsal at the Trinity Schools. Some fifty pupils, who had been in regular attendance during the course, sang about thirty pieces, and, considering the very short time the class had been under instruction, so hitherto and tune were remarkably well kept. At the end of the first part the class took a sight-singing exercise composed by the conductor. It was first sol-fa'd in the different parts, then collectively, and finally, in some two or three minutes, sung to words with remarkable precision and effect. In the second part several choral pieces were given so exactly as to reflect the utmost credit upon Mr. Evershed, the energetic conductor of the class.

EDGWARE.—The members of the Edgware Tonic Sol-fa Class, assisted by the members of the City Central Choral Society, gave their closing Concert in the Goods-Shed of the Great Northern Railway, on Tuesday, the 3rd ult. The principal vocalists were Miss J. Kusel, Miss H. Hallay, Miss Howgood, Miss E. Howgood, Mr. Richardson, and Mr. Bourne. The shed was decorated for the occasion, and the music was highly successful, several pieces being encored.

EDINBURGH.—The annual Private Concert of the Scottish Vocal Music Association was given in the Music Hall, on the 4th ult. The first part consisted of Rossini's *Ma sa Solennelle*, the choruses in which were rendered with remarkable vigour and precision, and all the solos likewise received the utmost justice. The second part was musical, and included a very excellent selection, a violin Fantasy, performed by Mr. Adolph Kückler, especially being worthy of commendation. In every respect the members of the choir did the utmost credit to the highly efficient training of Mr. Heinrich Kückler.

ENFIELD.—On Tuesday, the 3rd ult., the Enfield Musical Society gave its first performance of the *Messiah* at the Riding House, Enfield Court, before a crowded audience. The principal vocalists were Mrs. Thaddeus Wells, Miss Lucy Franklin, Mr. Carter, and Mr. Lawler, all of whom acquitted themselves with much credit. The members of the choir exerted themselves to the utmost to give effect to the choruses, and their efforts were well supported by a small but efficient orchestra. This was the first time a work of such magnitude had been attempted by the Society; and the successful result, therefore, was in the highest degree gratifying. Mr. H. M. Jenkins conducted.

EXETER.—Handel's *Oratorio, Jephtha*, was given on Monday, the 16th ult., by the Oratorio Society with decided success. The principal vocalists were Miss Banks, Madame Patey, Mr. Vernon Rigny, and Mr. Patey; all of whom it is needless to say, were in the highest degree effective. The choruses were given with the utmost steadiness and precision, and the Oratorio Society has every reason to congratulate itself upon the uniformly excellent performance of this fine work.

EXMOUTH.—The Exmouth Harmonic Society gave its Easter Concert of Sacred Music on Thursday evening, the 21st April. The Oratorio selected for performance was Handel's *Judas Macabaeus*, which tested the abilities of the vocalists to the utmost. Most of the solos, however (sung by local members of the Society), and all the choruses were rendered with good effect. The performance, as a whole, passed off to the satisfaction and credit of the able conductor (Mr. Vinnicombe). The attendance was quite equal to that of former concerts.

FINCHLEY.—On the 28th April the Finchley Vocal Society gave a very creditable performance of Haydn's *Creation*, at the School Rooms, North End, under the direction of Herr Niederheimann, the conductor of the Society. The principal vocalists were Madame Niederheimann, Messrs. James Barnby, Alexander Burges, and Leiber, all of whom acquitted themselves admirably. The choruses throughout were sung with much precision, and evidently gave great satisfaction to the large audience assembled.

FOLKESTONE.—An Amateur Concert, in aid of the Parish Church Organ Fund and the National Schools, was given in the Town Hall, on the 19th April. The principal attraction in the programme was Professor Sterndale Bennett's *Cantata, The May Queen*, the solo parts in which were effectively sustained by Miss Hepburne, Miss Butler, Sir George Innes, Bart., and the Hon. M. F. Murray. The second part was miscellaneous, and included several vocal pieces amongst the most effective of which were a song by Mr. C. H. Hayward, Organist of the Parish Church (excellently rendered by Sir George Innes), Meyerbeer's *scena*, "Robert le diable," (capitally sung by Miss Hill), and several part-songs. Mr. C. H. Hayward (to whom much of the success of the concert is due) conducted, and also played a Rondo of Weber's on the pianoforte with much brilliancy.

GLASGOW.—A Concert of Sacred Music was given on the 5th ult., at Queen's Park Church, when Sullivan's *Oratorio, The Prodigal Son*, was given under the able direction of Mr. R. Donaldson, with much success. In the absence of the instrumental accompaniment, Mr. Berger at the pianoforte, and Mr. Charles Ferguson at the organ, gave as good an idea of the effect of the score as could be imagined under the circumstances. A selection of miscellaneous music followed. The proceeds of the performance were given to the Choir Fund.—THE Glasgow Choral Union gave the first of two performances which custom has led the public to expect in the nave of the Cathedral, on Saturday afternoon, the 14th ult. The programme consisted exclusively of selections from Mendelssohn's *Elijah*. The solos were well rendered, and the choruses were given with the utmost precision and effect. The unaccompanied trio, "Lift thine eyes," was especially worthy of commendation, the singers being Miss Margaretta Smyth, Miss Turney, and Miss M'Naughton. Mr. Lambeth, as usual, conducted, and Mr. Charles Ferguson presided at the harmonium.

GODMANCHESTER.—On the 28th of April the Godmanchester Choir gave a Concert of Classical Music before a large audience and under distinguished patronage. The first part opened with Beethoven's Overture to the *Messiah of Prometheus*, played as a pianoforte duet by Messrs. Ding and Chesterfield; and the second commenced with Beethoven's "Sonata Pathétique," well performed by Mr. Albert Chesterfield. The whole of the music was rendered in a highly satisfactory manner; and great praise is due to Mr. A. Chesterfield (the Organist) for bringing the choir to its present state of efficiency.

GOOLE.—On Tuesday evening, the 3rd ult., an entertainment, consisting of music interspersed with reading, was given in the Scientific Hall, in aid of the fund for providing working implements for the carpenters who suffered severe loss by the fire at Mr. M. Pearson's shipbuilding yard. The principal vocalists were Mrs. Ibbotson, Miss Smith, Messrs. Hopkiss, Sutcliffe and Greenwood, all of whom were highly successful, several re-ceiving encores. Mr. Jillett's violin solo (excellently accompanied by Mrs. Lindsay) was a marked feature in the programme; and a violin duet, by Messrs. Jillett and Lindsay, was enthusiastically demanded. The vocal music was well accompanied by Miss Milnes.

GRIMSBY.—Mr. C. J. Smith, Organist of St. Peter's, Cleethorpes, gave his first Concert on the 26th April, at the Town Hall, before a large audience. There was a varied and well selected programme, Miss Kime, Miss H. Gatrill, Miss Franklin, Mr. T. Rippon, and Mr. A. Qash being highly successful in all their vocal solos. Mr. Smith's rendering of a pianoforte solo and a violin fantasia was thoroughly appreciated and deservedly applauded. The proceeds of the performance were given to the treasury of the new Temperance Hall and Literary Institute.

HALIFAX.—In the 2nd ult., the Haley Hill Chapel Choral Society gave a performance in the Mechanics' Hall, which was well attended. The first part of the programme consisted of Professor Bennett's *Cantata, The May Queen*, the solos in which were excellently sung by Miss Amy Empson, Mr. Riley, and Mr. Biggs. The second part of the concert comprised a selection from Haydn's *Creation*. Miss Amy Empson especially distinguished herself in the song, "With venerable aid." The concert was highly satisfactory; and Mr. Whitaker, the conductor of the Society, has every right to congratulate himself on the result of his efforts.

HASTINGS.—The St. Leonards Vocal Association, under the conductorship of Mr. W. Goss Cusard, gave a performance of Handel's *Samson*, in the Music Hall, on the 27th April. The principal vocalists were Miss F. Tompson (Dalia), Miss R. Tompson (Micah), Mr. Kerr G. (Samson), Mr. Upfield (Manoah), and Mr. E. C. Carter (Harapha). The chorus consisted of upwards of sixty well-trained voices, and the accompaniments were sustained by a band of twenty instruments, led by Mr. H. Blagrove. The conductor may be congratulated upon the complete success of the Association, for, under his energetic management, it has presented to the public in a worthy manner two of Handel's great works this season, namely, *Acis and Galatea* and *Samson*.

LEEK.—The eleventh Concert of the Amateur Musical Society, and the last of the present season, took place on the 26th

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April, in the Temperance Hall. The first part of the programme was devoted to Mr. Lahee's new Cantata, *The Building of the Ship*, which was very fairly given, and well received. In the solo parts, Miss A. H. Milner, Mr. C. H. Coulson, and Mr. Beckett, were highly effective. The second part of the concert was miscellaneous, and included the "Phantom" chorus, from *La Sonnambula*; Barnby's part-song, "Sweet and low;" and several solos and duets, all of which were well received and many re-demanded. Mr. J. W. Powell conducted, Miss Andrew accompanied, and Mr. Wilkins presided at the harmonium.

LEYTONSTONE—The Choir of St. John the Baptist, with the assistance of Madame Talbot-Cherer, G. A. Osborne, Esq., and a few other friends from London, gave a Concert of Sacred Music in the Beaconsfield Archery Room, on Tuesday evening, the 26th April, before a large audience. The programme included a new quartett, "The Lord is my Shepherd," composed expressly for this concert by G. A. Osborne, Esq., and a selection from *The Prodigal's Return*, a new Oratorio by the Rev. H. F. Limps. The selection was given by permission of the composer, who accompanied it. The local papers are unanimous in their praise of the concert. The Rev. E. W. Bullinger was the conductor.

LINCOLN.—On the 10th ult., the Choral Society gave a very successful performance of Haydn's *Creation*, under the able direction of Mr. Mason, of the Cathedral Choir. The principal vocalists were Miss Anna Hiles, Mr. J. Pultlein, and Mr. W. Pultlein. Miss Hiles was extremely effective in "With verdure clad" and "On mighty pens," eliciting enthusiastic and deserved applause, not only for these, but for all her solos; and the other singers were on the whole successful in the music allotted to them. The choruses were given with much precision and power. The band was most efficiently led by Mr. Ward, and Mr. W. Lawrence, jun., was an excellent accompanist at the pianoforte.

LIVERPOOL.—The Philharmonic Society gave its sixth

Concert for the year on the 3rd ult., to a crowded audience.

The principal vocalists were Madame Monbelli, Madame Trebelli-Bettini, and Signor Bettini. The solo pianist was Herr Reinecke, who

not only proved himself a brilliant performer but a composer of remarkable power, his musicianlike and expressive overture to *König*

Mayer, as well as an excellent *entr'acte* from the same Opera (both conducted by the composer), evidencing his talent in no common degree. Madame Trebelli-Bettini and Signor Bettini were highly effective, both in their solo and duet singing; and Madame Monbelli was also eminently successful. The orchestra performed Mendelssohn's Overture, *The Isle of Flora*, and Onslow's to *Le Coriolan*, in admirable style. Among the pieces given by the choral members of the Society, was a pleasing four-part song, "From the verdure of the trees," by an author unknown to the audience (Julius Cyriax). The concert closed with Meyerbeer's "Marche aux Flamb'aux," No. 2, in E flat. —Mrs. SOTHERN's Benefit Concert took place on the 4th ult., the vocalists being Mrs. Skeaf, Miss Leslie, Miss F. Armstrong, Mr. McArdle, and Mr. T. J. Hughes. Mr. Skeaf presided at the piano, and introduced his new descriptive fantasia, entitled "The Fisherman" (founded on the Scotch air, "Caledonian Herring") which received an enthusiastic encore. There was a numerous attendance. —The seventy-third Anniversary Dinner of the Apollo Glee Club took place on the 5th ult. Selections from the glee of Calcott, Steven, Bishop, George, Hargreaves, Parry, &c., were well received by the members. Thomas Armstrong, Esq., occupied the chair, William Laidlaw, Esq., the vice-chair, and Mr. Joseph Skeaf presided at the pianoforte. —The Societas Armonica gave one of its popular open rehearsals on Saturday evening, the 7th ult., in the Liverpool Institute, Mount-street, before a numerous audience. The principal singers were Miss Fanny Armstrong, Miss Monkhouse, and Mr. T. J. Hughes. "Hark the Vesper Hymn" was performed for the first time by the Society, the solo being taken by Miss Monkhouse, who sang the part with care and taste, and was loudly applauded. The chorus was also well performed. Miss Monkhouse, besides taking one of the leading parts with Miss Armstrong in Romberg's Cantata, *The Harmony of the Spheres*, afterwards sang "The Soldier tired," her rendering of which gained for her well-earned marks of appreciation. Miss Fanny Armstrong sang Meyerbeer's Cavatina, "Nobil Donna," which was well received. The remainder of the programme consisted of an Overture by Hummel, Symphony in D by Mozart, Haydn's Symphony, No. 3, a chorus by Hinmull, "Hail, death throws," and the Overture to the "Czar and Zimmermann," this being the first performance of the latter in Liverpool. Mr. Armstrong efficiently performed the duties of conductor, and Mr. Lawson was leader of the orchestra.

MAIDSTONE.—A successful performance of Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* was given at the Corn Exchange, on the 3rd ult. The vocalists were Madies, Clara and Rosamonde Doria, Mr. R. West, Mr. G. Appleyard, and Mr. Rhodes, all of whom sang excellently, particularly Mr. West, whose voice was heard to much advantage in the music of the *Hymn of Praise*. The band was highly efficient; and the choruses were rendered with commendable brightness and precision. Both works were ably conducted by Mr. H. F. Henshaw, A.R.A.

MARCH.—The second Concert of the Harmonic Society was given on Tuesday, April 26th, when Mozart's *Twelfth Mass* was performed. The manner in which the solos were executed reflected the utmost credit on those to whom they were entrusted; and the choruses were rendered with a vigour and precision truly surprising in so young a Society, this being only its second season.

MIDDLESBOROUGH.—On Sunday, the 1st ult., special services were held and sermons preached by the Rev. J. K. Bealey, in aid of St. Hilda's Choir Fund. The N.Y.A. Volunteers formed in front of the station and, headed by their brass band, marched to the church, under the command of Lieutenants G. Mordue and W. Wilman. The services were sung in a highly commendable style, and reflected great credit on the organist and choirmaster, Mr. T. J. Taylor, under whose direction the music had been prepared. The collections realised between £7 and £8.

NEW SHILDON.—On Friday evening, the 6th ult., the United Choirs of St. John's and All Saints' Churches assembled in the British School Room, for the purpose of presenting Mr. William Dodds with a testimonial, consisting of a finely-toned Alexandre Harmonium, in mahogany case, as a mark of the kindly feeling felt towards him during the sixteen years he has resided amongst them as choirmaster, and leader and conductor of the singing-class, and for the readiness and good will with which he always entered into anything to promote the social amusement of his neighbours.

NORTH ELMHAM.—An Entertainment of Reading and Music was given on the 21st April, in the National School-Room, when an excellent programme was provided. The glee and part-songs were sung with great precision and expression, especially "There's beauty in the deep," and "The Village Choristers," which was re-demanded. Much credit is due to Mr. W. W. Pearson, the organist, for his careful training of the newly-formed choir, the members of which acquitted themselves in a highly satisfactory manner. The proceeds of the entertainment will be added to the Choir Fund.

OTTERY ST. MARY.—The seventh annual Festival of the East Devon Choral Association was held on the 18th ult. The choir consisted of 368 voices, 163 surpliced, 100 unsurpiced men and boys, and 105 females. Morning service commenced at half-past eleven. The clergy and surpliced choristers entered in procession at the west door, singing the Processional hymn "Come ye faithful," arranged by W. H. Monk. The service was Anglican throughout. The Psalms were chanted to the chants of Dr. E. G. Monk, Felton, J. Barnby, and Chard. The *Tu Desum* was Ouseley's, which was rendered with spirit and expression. The *Benedictus* was by Dr. J. B. Dykes, and, although a rather difficult composition, it was creditably sung. The anthem was "Rejoice in the Lord," Elvey, and the glorious psalm of praise was given with excellent precision and earnestness. The hymn was "Oh heavenly Jerusalem" (J. B. Dykes). The "Recessional Hymn" was "O happy band of pilgrims," Kocker. The Rev. J. L. Langdon Fulford, ably officiated as choirmaster, and Mr. Pinney presided at the organ. In the afternoon the hymns used as the Processional and Recessional were the same as in the morning. The Psalms were sung in unison to the 8th tone, 2nd ending, and 5th tone, 2nd ending. The *Magnificat* was taken to an arrangement by Mr. W. H. Monk, of the 1st tone, 1st ending, in which the alternation of so large a body of male and treble voices produced a grand effect. The *Nunc dimittis* was sung to the 1st tone, 4th ending, also arranged by Mr. Monk. The hymns were "The Endless Alleluia" (always effective when given by a large body of voices) which went remarkably well—and "O what the joy and the glory must be" to the fine old tune, "O quanta qualia," as arranged and harmonised by Dr. Dykes.

OXFORD.—Mendelssohn's Oratorio, *St. Paul*, was given by the Oxford Choral Society, on the 12th ult., at the Corn Exchange, before a large audience. The soprano solos and recitatives were allotted to amateur members of the Society, who acquitted themselves in a highly creditable manner, Miss J. Hill, and Miss Seary, especially, eliciting the warmest applause. The bass solos were sung by Mr. Farley Sinks (of the Cathedral Choir) with a power and effect which cannot be too highly commended, the airs, "Consume them all," and "O God! have mercy upon me," being particularly worthy of notice. The choruses were rendered with excellent precision, and a due attention to light and shade. The band was thoroughly efficient; and much praise must be awarded to Mr. W. T. Allchin, the conductor, for the careful manner in which the work was presented.

PAISLEY.—A successful Concert was given by the Tonic Sol-fa Institute, in the Abbey Close U. P. Church, on the 5th ult., under the able conductorship of Mr. John A. Brown. The first part of the programme was devoted to sacred, and the second to secular music, and comprised selections from the works of Mendelssohn, Bach, Purcell, Smart, Bennett, &c. The choral singing was extremely good, especially in the secular portion of the concert. The attendance was scarcely as large as the performance merited.

PLYMOUTH.—Mendelssohn's Oratorio, *Elijah*, was lately performed by the Plymouth Amateur Vocal Association with a success which will no doubt stimulate the members to renewed exertion in the future. The solo vocalists were Miss Banks, Miss Julie Elton, Mr. Kerr Gedge, and Mr. Winn, all of whom were excellent in the exacting music allotted to them. The rendering of the choruses proved how admirably Mr. Löhr, the indefatigable conductor of the Society, had prepared the members of his choir for the difficult task they had undertaken. A very efficient band was ably led by Mr. Henry Reed.

PRITTLEWELL (SOUTHEND).—On Thursday evening, the 21st April, a very successful Amateur Concert was given in the School Room, in aid of the fund for the restoration of the fine old Parish Church. The room was prettily decorated and well filled. The first part of the concert consisted entirely of sacred music, and included Mendelssohn's hymn, "Hear my prayer" (the solo in

which was extremely well given), and "Seek the Lord," a quintett from Dr. Arnold's *Oratorio, Ahab*, which was much admired, and very warmly applauded. The second part comprised gées, part-songs, &c., and solos. "O hush thee my bable" (A. S. Sullivan), "In this hour of softened splendour" (Pinxit), and the "Three Chafers" (Truhn), were perhaps the most successful, the latter eliciting a hearty encore. A principal feature of this part of the programme was a pianoforte solo by Dr. Arnold, which was received with immense favour, and re-demanded. A solo for flute, given by Mr. Cardwell, was also highly appreciated, and encored. Dr. Arnold, the Organist of Winchester Cathedral, who most kindly gave his valuable services for this occasion, was conductor and accompanist, and to his untiring exertions in the rehearsing of the choir—the members of which had come from all parts of the country, and had only two or three days practice together—must be attributed, in no small degree, the success of the performance. This is the third, and, in every respect, most successful concert which has been given here for the same interesting object.

REIGATE.—On Thursday, the 28th April, Handel's *Serenata, Acis and Galatea*, was performed in the Public Hall, at the annual Concert of the Choral Class, under the conductorship of Mr. Edward Thurman. The solo parts were well given by Miss Edith Wynne, Mr. W. H. Cummings, Mr. Kerr Gedge, and Mr. Maybrick. The choruses were excellently sung (especially "Wretched Lovers") by the Reigate Choral Class, which exhibited a marked improvement on last year's performance. The orchestral accompaniments were effectively played by a small band, led by Mr. Henry Blagrove. The execution of the work was in every respect highly creditable. In the second part, Miss Wynne sang with much success "Softly sighs" (*Der Freischütz*), and Mr. Blagrove received much applause for an air, with variations, by Mayseder.

SALISBURY.—On the 20th April, a full rehearsal of the *Messiah* was given to a large and appreciative audience, in Scolence School Room, by the members of the Salisbury Choral Union, this being the first open night since the Society's formation. The principal vocalists were Miss A. Brooks, Mr. Cane, Mr. Frank Mott, and Mr. Kenningham, all of whom sang exceedingly well. The choruses, which were sustained by upwards of fifty voices, were very carefully rendered, and efficiently supported by a band, under the leadership of Mr. T. Young. Mr. W. R. Moore conducted with much ability. The concert was in every respect a decided success.

SCARBOROUGH.—On the 26th April, the second annual Festival in connexion with the parish of St. Mary's, took place at the Grand Hotel, when about 1,200 people were present. The concert was conducted by the organist of St. Mary's, Mr. John Naylor, Mus. Bac., and consisted entirely of vocal music. Amongst the most prominent compositions were the air, "O rest in the Lord" (well sung by Mrs. Agen), the quartett, "God is a spirit," from Professor Bennett's *Woman of Samaria* (given by Master Mason, Messrs. Trott, Dickinson, and Bland), and the whole of Mozart's Mass, No. 1. Several choral pieces were excellently rendered, Mr. Naylor's recently published part-song, "The angels breathe on flowers," being especially well received. The concert closed with the National Anthem. The songs and other lighter parts of the performance were well accompanied by Mr. Naylor.

SHAFTEBURY.—On the 12th ult., the Choral Society gave its Second Annual Concert (under the conductorship of Mr. T. E. Spinney) in the New Market House, which was tastefully decorated for the occasion. Several choral pieces were excellently sung by the members of the Society; and the music to *Macbeth* (the bass solos in which were most effectively rendered by Mr. Hilton of the Salisbury Cathedral Choir) was an important feature in the programme. Solos were given with much success by Miss Hill, Mrs. Butlin, Mr. Hilton, and the Rev. W. H. Butlin, and a violin fantasia was well played by Mr. F. Spinney, and deservedly applauded. The concert concluded with the National Anthem. Mr. F. Spinney ably accompanied the vocal music.

ST. AUSTELL.—On the 26th April a Concert was given by the Choral Society, the programme consisting of operatic choruses and part-songs, interspersed with songs, duets, &c. Several songs were encored, and the choir fully sustained its reputation for delicate and finished part-singing. Mr. Henry G. Trembach, Mus. Bac., Oxon., conducted.

STRATFORD.—A Concert of Sacred Music was given on the 10th ult., in the Buckfields' Chapel, under the able direction of Mr. M. Sharp, Organist of the Church of St. Vincent de Paul, Stratford. The programme was well arranged, and included a selection from Mozart's *Twelfth Mass*, Rossini's prayer from *Mose*, Mendelssohn's 55th Psalm, &c., all of which were rendered with great precision by a chorus of about thirty voices. The principal vocalists were Miss Gordon, Miss Burman, Mr. Claridge, Mr. Connelly, and Mr. Donnelly, who gave much satisfaction to a large audience; and Mr. G. Biddle proved an efficient accompanist. The proceeds of the performance will be devoted to the Sunday Schools.

SUDSBURY.—A performance of Romberg's *Lay of the Bell* was given at the Town Hall, on the 19th ult., by the Amateur Musical Society, conducted by Mr. A. Orlando Steed. The solos were well sustained by Miss Goddard, Mr. Watson, Mr. Goddard, and Mr. Westoby. In the second part, several vocal pieces were sung, and the "Wedding March" and Mozart's Symphony, No. 12, in G, were played by the orchestra. Messrs. Jeffries and Barrett (of London) performed solos on the violin and flute, which were encored, the former gentleman leading the orchestra with much

ability. Altogether the concert exhibited a marked improvement in every department over the former efforts of the society.

SUNDERLAND.—After being twice postponed, the performance of Handel's *Alexander's Feast* by the Sunderland Philharmonic Society, with orchestral accompaniments, took place on Thursday evening, the 14th ult., in the large hall of the Atheneum, Fawcett Street, for the benefit of the Sunderland Infirmary. The first two parts of the programme consisted of *Alexander's Feast*, and the last comprised the third part of the *Creation*; the principal vocalists being Misses E. Tomsett and A. Penman (soprano); Mr. D. Whitehead (tenor), and Mr. Ferry (bass). In consequence of Miss Froesman's sudden indisposition, the services of Miss Tomsett, one of the choir, had to be called into requisition at the last moment; and though she had but few minutes' notice of the task she was asked to undertake, she gave some of the solos allotted to Miss Freeman in a manner which secured for her the highest encomiums of the evening. Mr. Whitehead sang the tenor music with much effect, and also some of the more difficult treble solos set down to Miss Freeman; and the bass part was admirably rendered by Mr. Ferry. In the *Creation*, Miss Penman sang the soprano solos with remarkable clearness and finish, and was well received. The chorus and band were highly efficient in both works, and contributed much to the success of the entertainment.

TENBY.—A very excellent Concert was given on the 10th ult. The programme contained many popular part-songs by the best English composers, as well as specimens of the German and French schools; all of which were rendered with great care by gentlemen of the choirs of St. Michael's College and Hereford Cathedral, and others who had come from great distances to give their help. Several overtures were performed by a highly efficient band. A Clarinet Solo, exquisitely played by Mr. J. O. Brooke, of Bristol, and a Pianoforte Solo, given by the Rev. Sir F. A. G. Ouseley, in his best style, were also important features in the selection. A charming new song, called "The Violet," by Langdon Coborne, was sung with much taste by Mr. J. Swire. The band and chorus were under the direction of the Rev. J. Hampton.

TENBY.—On Tuesday, the 17th ult., a Concert was given by the St. Florence Parochial Choir, at the Royal Assembly Rooms, in aid of the Restoration Fund. An excellent programme, including the names of Mendelssohn, Mozart, Haydn, Weber, Rossini, Storace, &c., was gone through with admirable precision, reflecting great credit on the choir, and the choir master, Mr. Lionel P. Barnaschoue. We may mention that Mr. Mathias sang with vigour "The Bell Ringer," "The Men of merry England," and "The Jolly Miller," that Miss Rees gave "Moonlight," and "The Bells of Aberdovey," with good effect; and also Miss E. Shears was highly effective in "Ruth and Naomi," and "The Flower Gatherers." The concert was in every respect a success. The whole of the music was conducted by Mr. Lionel P. Barnaschoue, whose accompaniments were played with much delicacy and taste.

TRURO.—On Thursday evening, the 12th ult., an excellent Concert was given by the Truro Choral Society. Handel's *Serenata, Acis and Galatea* formed the first portion of the programme, and was well given. Miss Gilbert was very successful as Galatea, and Messrs. Barrett and Bullen were also highly effective in the parts of Polyphemus and Acis. The second part consisted of a selection of quartetts and songs. Mrs. Carter presided at the organ, Mr. Baker led the band, and Mr. H. G. Trembach, Mus. Bac., Oxon., conducted.

TUNERIDGE WELLS.—The annual Tea Meeting for the parents of the pupils attending Christ Church Schools, was held in the Sussex Assembly Rooms, on Tuesday evening, the 10th ult., when the Church Choir, under the direction of Mr. H. Barry, the Organist, performed in a highly creditable manner a programme, consisting of choruses by Handel and Haydn, and part-songs, gées, &c., by Mendelssohn and other composers. Mr. Barry presided most efficiently at the pianoforte.

WESTON-SUPER-MARE.—The concluding rehearsal for the season of the Philharmonic Society took place on Tuesday, the 3rd ult., when an excellent selection of pieces was performed in such a manner as to reflect great credit upon the members of the Society. After the practice, the conductor, Mr. A. E. Dyer, thanked the members for their attendance during the past session, and expressed his wish to meet them all again at the commencement of the season in September next. A vote of thanks to the conductor was then proposed by S. Lunell, Esq., and unanimously carried. During the past season the Society had been very successful, having performed Mendelssohn's *Oratorio, St. Paul*, at one of the open nights, and given a concert in aid of the Weston Hospital (Barnett's *Ancient Mariner* forming part of the programme), by which the handsome sum of £50 was realised for the institution.

WINDSOR.—On the 19th ult., the Windsor and Eton Choral Society gave a performance of Handel's *Acis and Galatea*, and Dr. G. J. Elvey's Festival Anthem, "The Lord is King," with much success before a large audience in Dr. Hayne's New Concert Room, Eton College. The artists included Madame Blanche Cole, Mr. Mellor, Mr. Hunt, Mr. Rainsbottom, and Mr. Christian. Dr. Elvey conducted; the Organist being Dr. L. G. Hayne, and the leader Mr. G. A. Griesbach.

WOODBURY.—The Annual Easter Concert given by the Woodbury Church Choral Society, took place in the National School-room with much success. Several choral pieces were well rendered by the choir, and solos were effectively sung by Miss A. Rawlinson, Mrs. L. Fulford, and Messrs. W. B. and H. M. Fulford;

many of which were enthusiastically re-demanded. Instrumental solos were performed by a lady and two gentlemen amateurs from Exeter, and received with the strongest marks of approbation. The concert was, as usual, ably conducted by Mr. R. M. Fulford.

WOOLWICH.—On Friday evening, the 22nd April, a Concert took place at the Lecture Hall, Nelson-street, for the benefit of the widow of the late Mr. Joseph Bell, who for many years held the post of librarian at the Royal Arsenal Mechanics' Institution. The performance was under the management of Mr. W. Mascall, who certainly deserves credit for the number of artists obtained by him for the occasion. The vocalists were Miss Buckland, Miss Martin, Messrs. D. Davies, J. H. Smith, and J. Allen, all of whom were highly effective in some well selected solos. Mr. Whomes at the piano, and Mr. Sherwin at the harmonium, performed the accompaniments; and the choruses, conducted by Mr. Mascall, were excellently rendered.—THE Annual Concert of the Woolwich, Plumstead and Charlton Literary Institution was given, at the Town Hall, on the 25th April, assisted by the following artists:—Mrs. Sallinger, Messrs. D. Davies and A. Thomas, the Misses Green, Frances, and Martin. Mrs. Sallinger was encoraged in several songs; and Messrs. D. Davies and Thomas were also highly successful. Miss Francis and Miss Martin contributed some ballads with much effect, and two overtures were performed by the Misses Green on the pianoforte. The accompaniments were skilfully played by Mr. Fitzgerald.

ORGAN APPOINTMENTS.—Mr. Kanzow Thwaites, to South Hackney Church.—Mr. F. Hunt, organist and choirmaster to Sunbury Church.—Mr. J. R. Abbott, to St. Peter's, Norbiton.—Mr. E. H. Birch, late assistant organist at Winchester Cathedral, to St. Saviour's Church, Eastbourne.

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